VICTORIA AND ALBERT MUSEUM

REVIEW OF THE PRINCIPAL ACQUISITIONS DURING THE YEAR

1927

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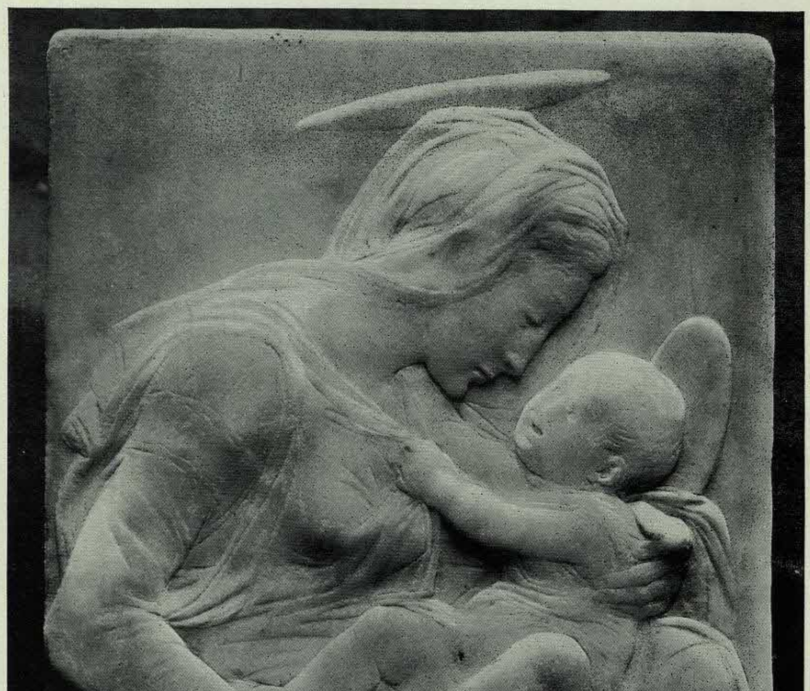

THE VIRGIN AND CHILD. RELIEF IN MARBLE.
BY DESIDERIO DA SETTIGNANO (b. 1428; d. 1464).

Frontispiece

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PREFATORY NOTE

THE record of acquisitions for the year 1927 has been planned somewhat differently from its predecessors. In order that the chapters devoted to the separate departments should not be too much occupied by mere lists of names, acknowledgments of many of the gifts appear in the series of lists on pp. 89-122. This arrangement has provided space for fuller descriptive notes on objects of special interest. A reference index of donors has also been added.

The marble relief by Desiderio da Settignano, illustrated in the frontispiece, was probably the most important single accession of the year; the Museum is indebted to the generous assistance of Sir Joseph Duveen and the National Art-Collections Fund for the purchase of this exquisite panel. A Chinese, T‘ang, wall-painting was also acquired with the help of the Fund. A Byzantine medallion in green porphyry, carved in relief with a half-length figure of the Virgin, was an exceptionally important addition to the collections of sculpture; the inscription which it bears, referring to the Emperor Nicephorus Botaniates (1078-1081), provides unusually reliable evidence for an exact date.

A gift of English 17th and 18th century silversmiths' work from Captain and Mrs. A. J. Carter is a most welcome addition to a collection in which national craftsmanship is found at its best. The Czecho-Slovakian Government very generously presented a national gift of fifty-one engravings by Czecho-Slovak artists. The important collection of objects presented in accordance with the wishes of the late Lord Curzon to the Indian Museum numbered more than three hundred.

ERIC MACLAGAN.

June 1928.

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I.—PLATES

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4. Portrait of a Man. Elm. English; late 17th century . 5

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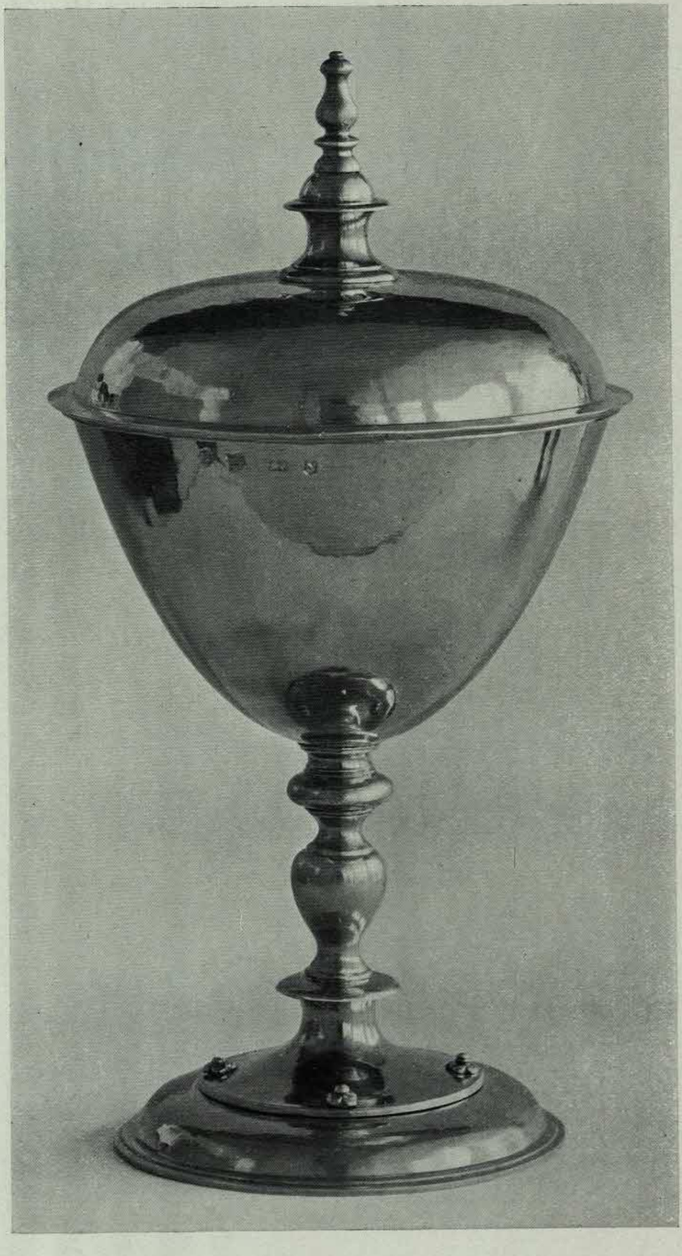
Porcelain Pot. Chinese; probably reign of Wan Li (1573-1619) . . . .



SILVER-GILT COVERED CUP. LONDON; 1590-1.

as well as the pierced decoration at the sides of the sliding sockets. It bears the maker's mark of John Swift and the London hall-mark for 1761-2.

JEWELLERY. From the fund bequeathed by the late Francis Reubell Bryan was purchased a magnificent enamelled gold jewel, shown full-size in *Plate* 35. This unusually fine ornament, which appears to have been made in South Germany during the early part of the 17th century, is as remarkable for the beauty of its design as for the excellence of its workmanship. Of pentagonal or nearly circular form, it is set with diamonds in square and triangular settings, and the delicate symmetrical scrollwork is enriched with black, green, and white enamels.

Among the works of art bequeathed to the nation by the late Mr. F. Leverton Harris was a group of three small enamelled gold ornaments of the finest Italian 16th century make (*Plate* 35). If further proof were needed of the technical perfection of their workmanship, it would be supplied by the fact that for many years these jewels have been attributed to the hand of the master-craftsman Benvenuto Cellini himself. Two of them represent cherubs, their wings picked out in translucent red, blue, and green; the third is a bunch of fruit in natural colours.

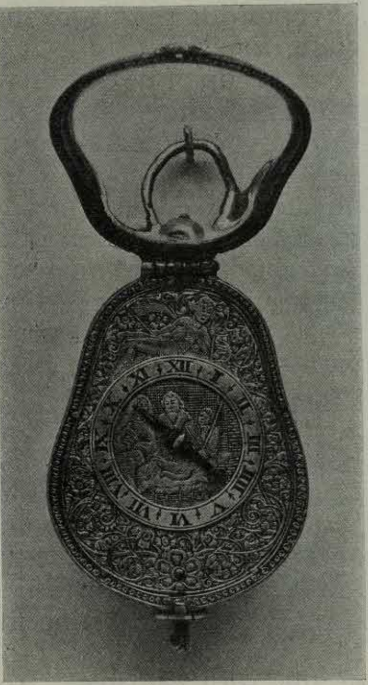


Fig. 16.

Miss Eva M. Earle, of Great Yeldham, gave a pear-shaped watch (*Fig.* 16) with a fine engraved brass-gilt dial and crystal case, a characteristic piece by the famous Edward East (1610-1673), watchmaker to Charles I. The following account is given of him by F. J. Britten in his *Old Clocks and Watches and their Makers*: "He at one time resided in Pall Mall near the Tennis Court and attended the King when tennis and other games were being played in the Mall, His Majesty often providing one of East's watches as a prize. Edward East seems to have removed to Fleet Street, for it is related that at a later period the King's attendant, Mr. Herbert, failing in the punctual discharge of his duties in the morning, His Majesty provided him with a gold alarm watch which was fetched ' from the King's watchmaker, Mr. East, in Fleet Street.' " Three other examples of East's watches, of types differing from the present one, were already in the Museum collection.

A group of nearly fifty 17th and 18th century seals, mostly of the pendent variety, from the collection of the late Lieut.-Col. G. B. Croft Lyons, F.S.A., was given by Mr. Mill Stephenson, F.S.A. These materially helped to strengthen the series of fob and other seals already in the Museum, and to illustrate more clearly the development in design and changes of fashion undergone by these attractive little breloques. They come in various materials, gold, silver, pinchbeck, steel, and even hard stones, but the fineness of their workmanship is not necessarily in proportion to the intrinsic value of these, as witness a superb example in cut steel given by Mr. G. W. Younger.

EUROPEAN ARMS AND ARMOUR. To the late Major Victor Farquharson, F.S.A., the Museum is very greatly indebted for the bequest of his fine and extensive collection of arms and armour. Major Farquharson enjoyed a European reputation as an expert on the subject of firearms, and, as might be expected, the most important part of his collection is a notable series of guns and pistols many of them magnificently decorated, showing the development of the gunsmith's art from the time of the matchlock until the early part of the 19th century. Among the guns the most important is an Italian matchlock arquebus of the latter half of the 16th century, a remarkable piece, the chief beauty of which lies in the graceful curve and the rich inlaying of its wooden stock. The decoration here consists of figures of warriors, monkeys, and monsters amid trailing foliage, and is carried out in engraved staghorn partly tinted green to give the leaves their natural colour. Of the pistols perhaps the most remarkable are the South German examples of the so-called " ball-pommel " type, a pair of which, bearing the Augsburg town-mark, are reproduced in (*Plate* 36). This weapon was largely favoured by the *Reiter* or German cavalryman of the second half of the 16th century, and although the large spherical pommel made it possible for the pistol to be used at need as a very effective club, the chief reason for the curiously shaped stock was in all probability to balance the weight of the barrel, which at this period was made very thick for fear of bursting. In addition to the German examples, the collection also includes a number of finely chiselled Brescian pistols and an interesting and valuable group of Scottish " tacks," mostly dating round about the time of the '45. On *Plate* 36 are also shown two other wheel-lock pistols, one of them with a double lock for firing two successive charges from the single barrel. The other, which is of very unusual form, has a carved wood stock mounted in steel deeply etched with scrollwork, and bears on its lock the date " 1614 "; it is perhaps Spanish work.

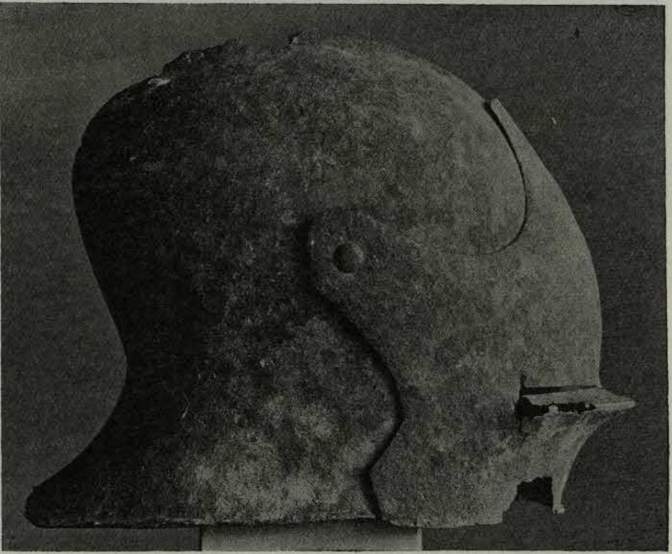


Fig. 17.

Among the armour forming part of the Farquharson Bequest are some " black-and-white " suits, such as were worn by the German soldiers of about 1580. In these the decorative effect is chiefly obtained by blackening part of the surface so as to throw into prominence the bright steel bands and borders of the design. Besides these there are a number of smaller pieces, of which the most important is that very rare thing, an English " sallet," complete with visor, of the time of the Wars of the Roses (*Fig.* 17). A special interest attaches to this helmet in that it served as a model for that of the figure of St. George which forms the Cavalry Memorial in Hyde Park. The collection also embraces a group of

16th century "close helmets," one of them exhibiting the unusual combination of a skull-piece of about 1520, to which has been fitted the visor of a 14th century bascinet. On examination this visor shows no sign of having been added in recent years, and there is no doubt that it was used to repair the helmet by a 16th century armourer.

Besides helmets and parts of suits for the rider, the bequest contains, too, a number of "peytrels" and "chanfrons" for the protection of the horse. One of these latter, shown in *Fig.* 18, is an unusually large example, being no less than 25 inches in height. It came originally from the armoury of a Russian prince, in whose castle it had been preserved from the 16th century until the time when it was bought, not long before his death, by Major Farquharson. Among the chanfrons are also to be found an exceptionally good Gothic example of about 1590, and a late 16th century piece richly etched and gilt, rather in the manner of Pompeo della Cesa.

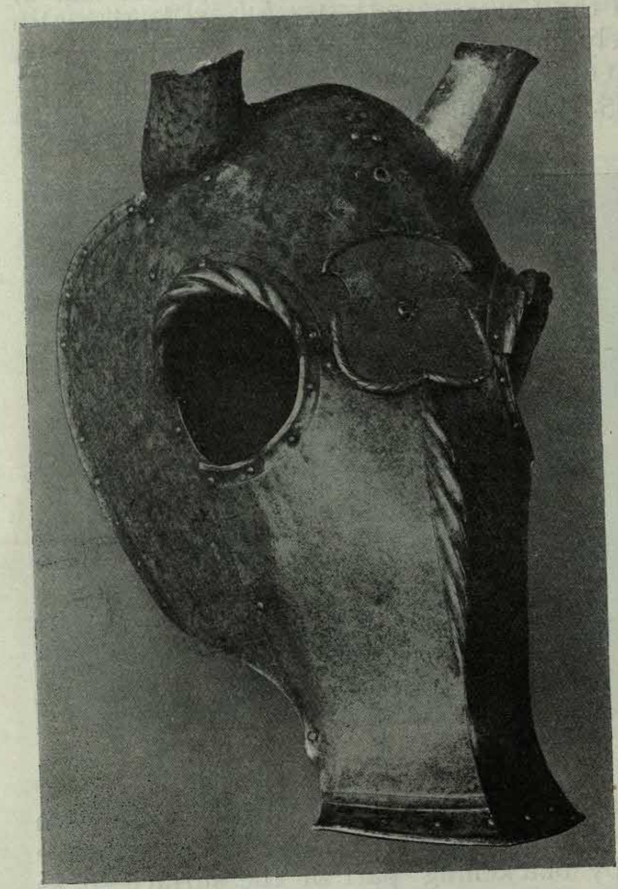
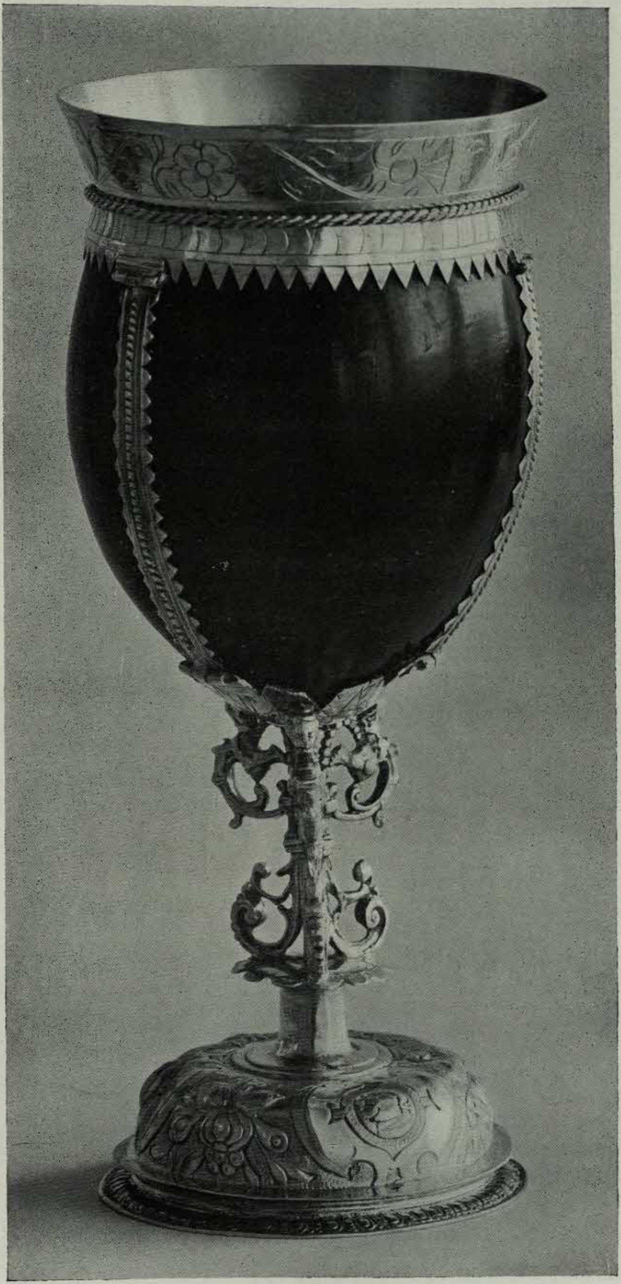
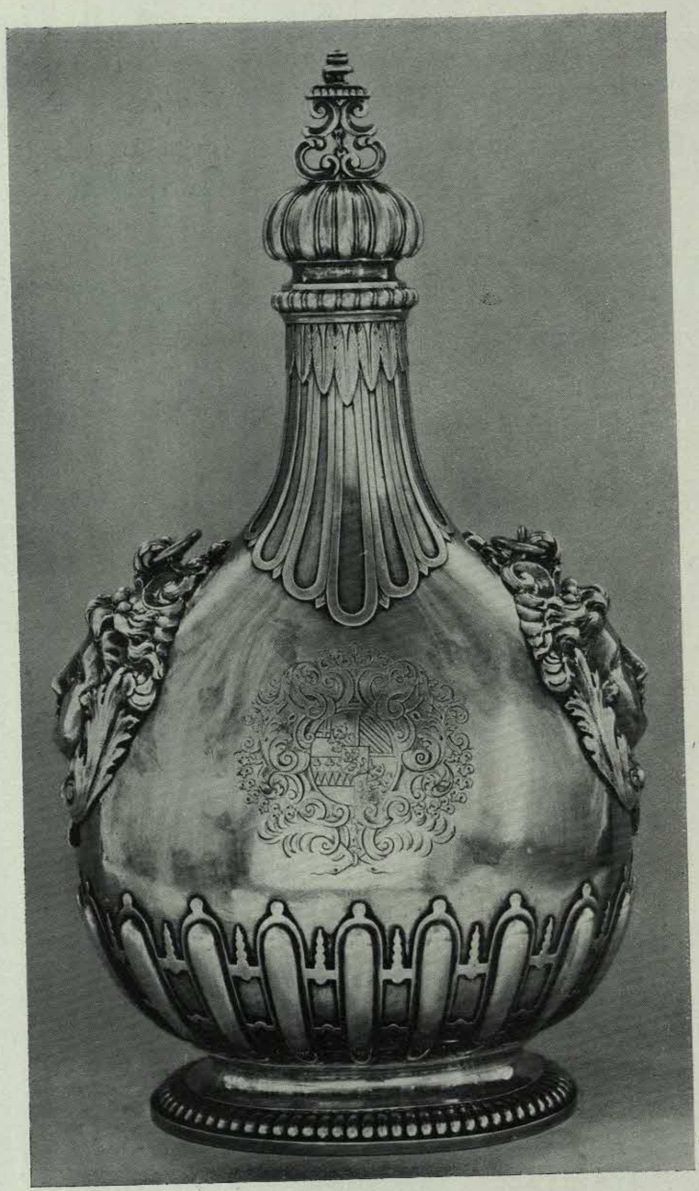


Fig. 18.

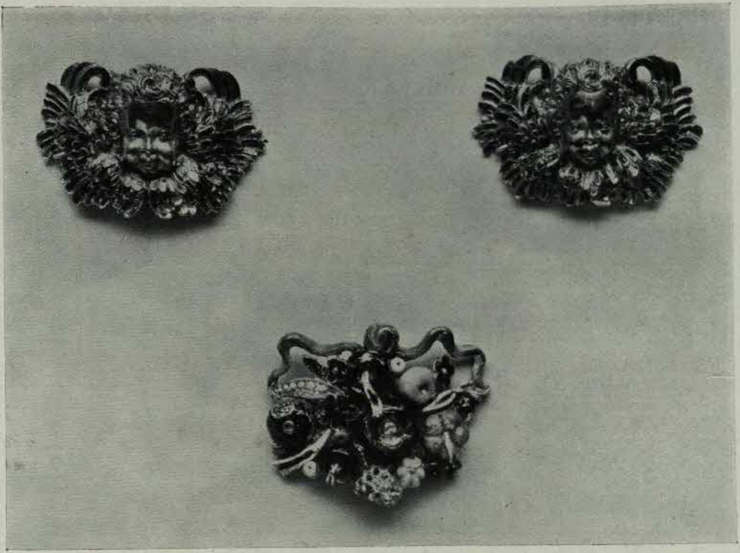
There are further a number of horse-bits of outstanding merit, as well as a very important and comprehensive series of spurs, ranging from the simple "prick-spur" of Norman times to the highly



SILVER-MOUNTED COCONUT CUP.
WELSH (?); ABOUT 1580.

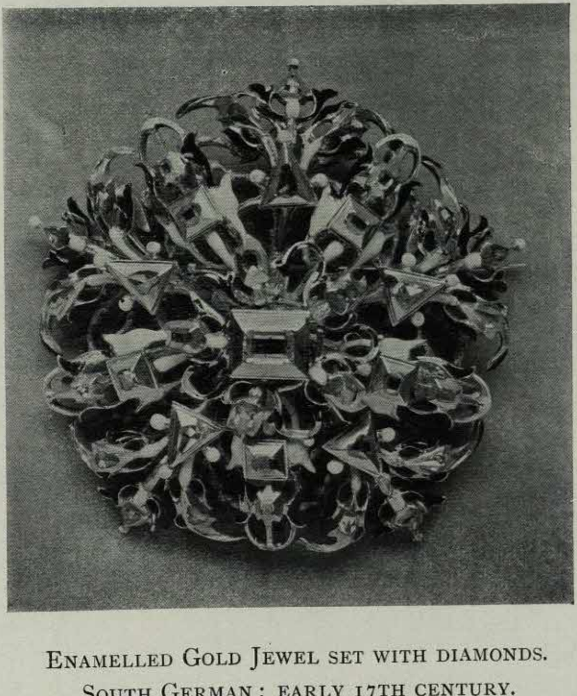


SILVER PILGRIM-BOTTLE BY PIERRE PLATEL.
LONDON; BETWEEN 1702 AND 1714.



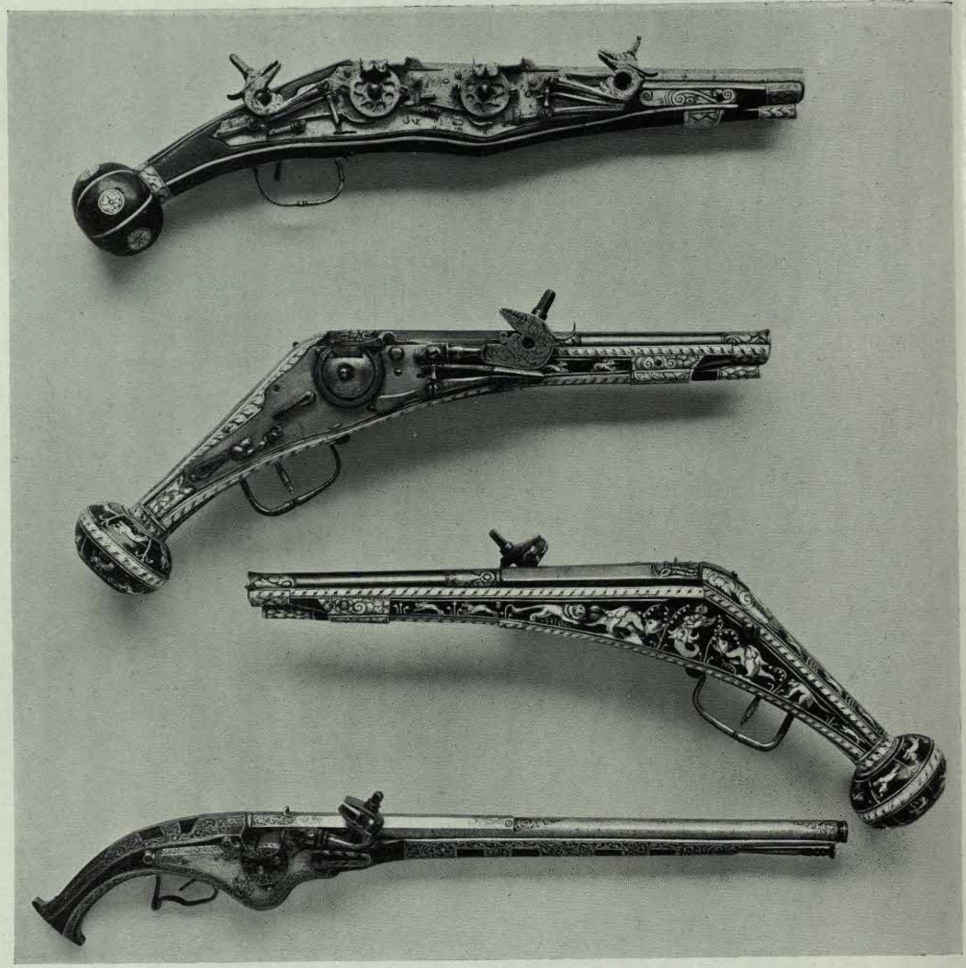
ENAMELLED GOLD ORNAMENTS.
ITALIAN; 16TH CENTURY.

BEQUEATHED BY MR. F. LEVERTON HARRIS.



ENAMELLED GOLD JEWEL SET WITH DIAMONDS.
SOUTH GERMAN; EARLY 17TH CENTURY.

PURCHASED UNDER THE BEQUEST OF THE LATE FRANCIS REUBELL BRYAN.



WHEEL-LOCK PISTOLS. LATE 16TH AND EARLY 17TH CENTURIES.

BEQUEATHED BY MAJOR V. A. FARQUHARSON.

decorated examples worn by the Cavaliers during the Civil War period. In addition to the generous bequest above outlined, Major Farquharson left a sum of money to be expended in the purchase of arms and armour for the Museum collection.

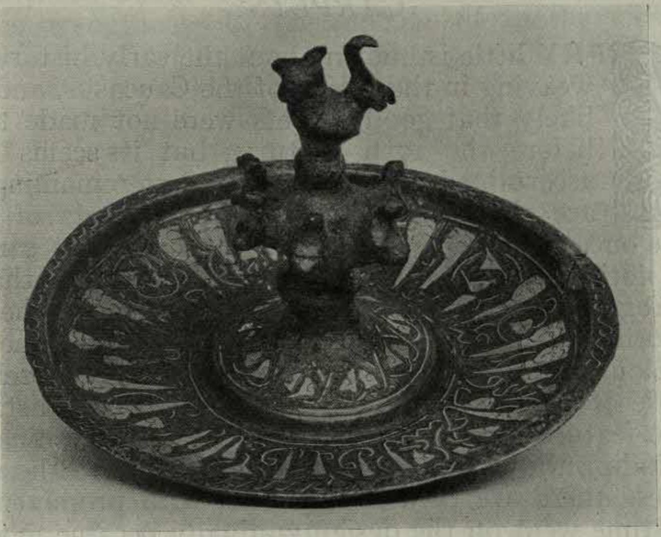


Fig. 19 (p. 108).

DEPARTMENT OF TEXTILES

CARPETS

VERY little is known about the early history of carpet-weaving in the region of the Caucasus, and it is quite likely that good carpets were not made there much before the 17th century; but it seems fairly well ascertained now that the oldest remaining examples are the so-called "Dragon" carpets of that date, which were once ascribed to Armenia because the first carpet of the kind to be noticed had an inscription in the language of that country. These "Dragon" carpets show an interesting blend of the characteristics of both Turkish and Persian carpet-weaving. The technique and the colouring follow those of the former fairly closely, but the design those of the latter, though at a considerable distance. One remarkable feature is the inclusion of well-marked Chinese animal-forms, including the dragon which gives its name to the group, and besides these there are bold floral forms with prominent serrated edges. As time went on the design gradually became modified, and both the floral and animal devices lost much of their original character. The former changed into large panels with radiating members, and the latter degenerated into curiously shaped figures, that could not be recognized if it were not for the existence of rugs showing intermediate stages.

There have been for some time two very fine specimens of the early "Dragon" carpets in the Museum, one showing perhaps the earliest stage of the obscuration of the original motives (*Plate* 37), but until recently there had not been a well-marked example of a late stage. Rugs of the kind are fairly common, and are still made, but it is not often that one so interesting, or of such fine colour is found as that lately acquired (*Plate* 38). This specimen dates apparently from the early part of the 19th century, and is of the Kazak type, or in other words was made by the nomadic inhabitants of the Caucasus. It has in the middle one of the large radiating devices above mentioned, and at each end there are, together with obvious tree-forms, four shapeless panels which can be recognized as the last stage in the degeneration of that Chinese dragon which dominated the 17th century rugs.

TAPESTRIES. The Museum's collection of early English tapestries of the Sheldon school, woven that is at the looms established by William Sheldon about 1561 at Barcheston and Bordesley, near Beoley, was strengthened by the addition of another cushion cover (*Plate* 39). This is of an unusual type, in which a figure subject, in this case Judith with the head of Holofernes, is set against a background of flowers—honeysuckle, wild rose, wild strawberry, foxglove, cornflower—all characteristic features in Elizabethan design. The cushion is of the regular small size about twenty inches square (double cushions about thirty-six by twenty inches are also known), and falls well into place among other known works of the Sheldon school. It most resembles the set of cushion covers, one large and two small, recently acquired by the Royal Scottish Museum,[1] which represent figures of Virtues against similar floral backgrounds. Unlike these, it has a border of a narrow floral type in which the oblique lines crossed by S-like scrolls suggest Italian influence.[2] Within this border is a narrow band of barber-pole pattern, another typical mark of a certain class of Sheldon tapestries with which this again shows kinship. This class consists of the panels at Sudeley Castle, in one of which a similar figure of Judith occurs, the splendid valance at Stone House [3] and four small panels, two in the Museum [4] and the others in the collections of Lady Binning and of the Duke of Rutland. All of these actually have the barber-pole edging, and so cannot be separated stylistically.

An unusual tapestry purchased is a table cover of floral design probably woven in the 18th century (*Plate* 40). It is in extremely good condition and the colours are quite fresh. The central design of fruit and flowers recalls English work of the Sheldon school, and the border with grotesque masks and floral swags is based on late 16th century patterns. Tapestry table covers are not common, and those with floral designs usually come from Dutch looms, and there are some good examples in the Amsterdam Museum.[1] The drawing of the present example has not quite the freedom of the Dutch tablecloths, and the formality of the border suggests the possibility that this was woven in England perhaps at Mortlake or at one of the factories that succeeded that one in or near London. This view may perhaps be supported by the fact that the design of the tablecloth has considerable resemblance to the needlework rugs which were a prominent feature of early 18th century embroidery in England.

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[1] *The Burlington Magazine* (1927), July, Pl. 23.

[2] *Cf.* the Sudeley Castle panels, *Archaeologia*, vol. lxxiv, Pl. XLI.

[3] Walpole Society, *Annual*, vol. xiv, Pl. XXXV.

[4] *Bryan Bequest*, Pl. III.

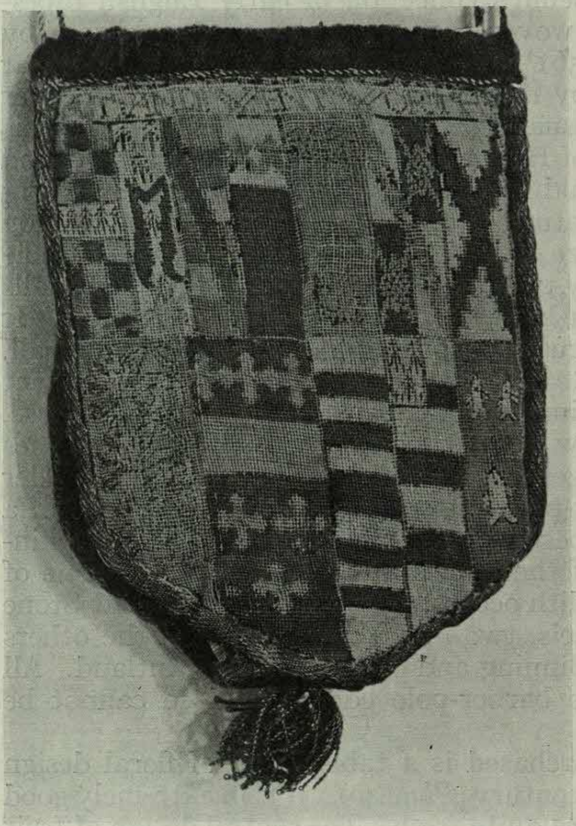

Fig. 20.

ENGLISH EMBROIDERIES. It is well known that the art of embroidery flourished in England at least as early as the 13th century, but so far, though ecclesiastical work of this date is by no means uncommon, examples of English domestic work, even of the early Tudor period, are extremely rare. Consequently the Tudor purse acquired with the assistance of Mr. H. J. Oppenheim, Mr. W. J. Holt, and other friends is important and interesting (*Fig.* 20). It is composed of four shield-shaped panels of silk embroidery in petit point on linen, bound with gold braid and lined with red silk; except for natural wear it is in its original condition. Each side is

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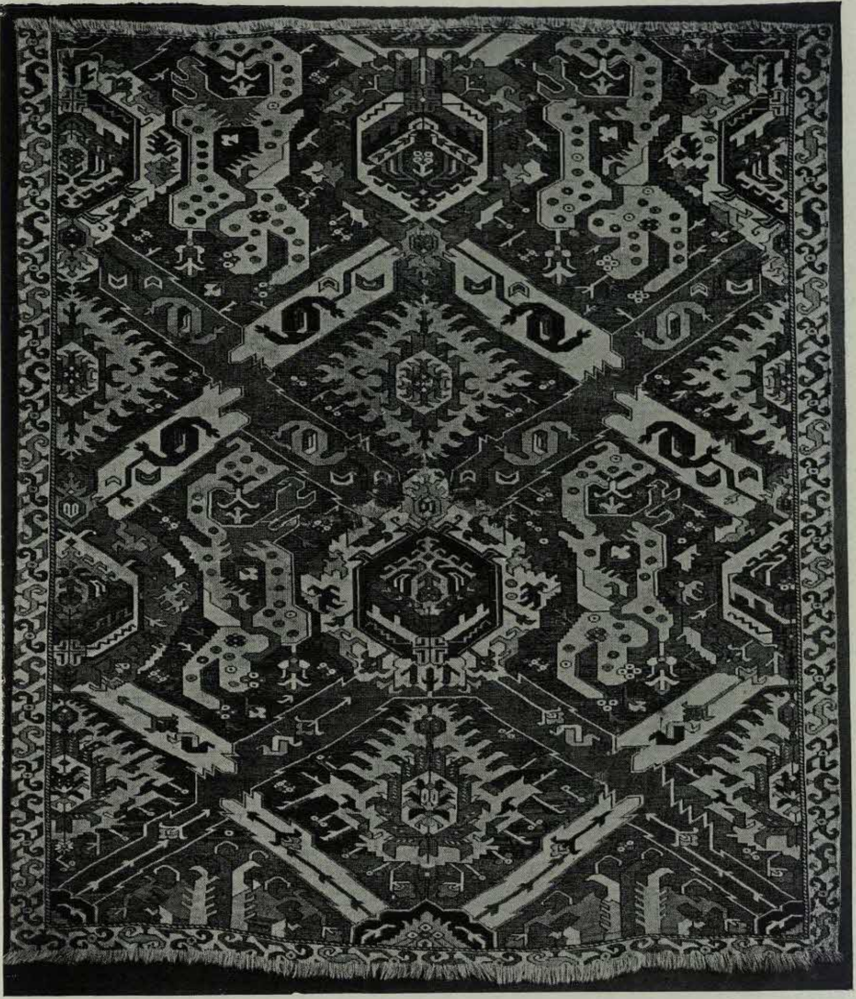
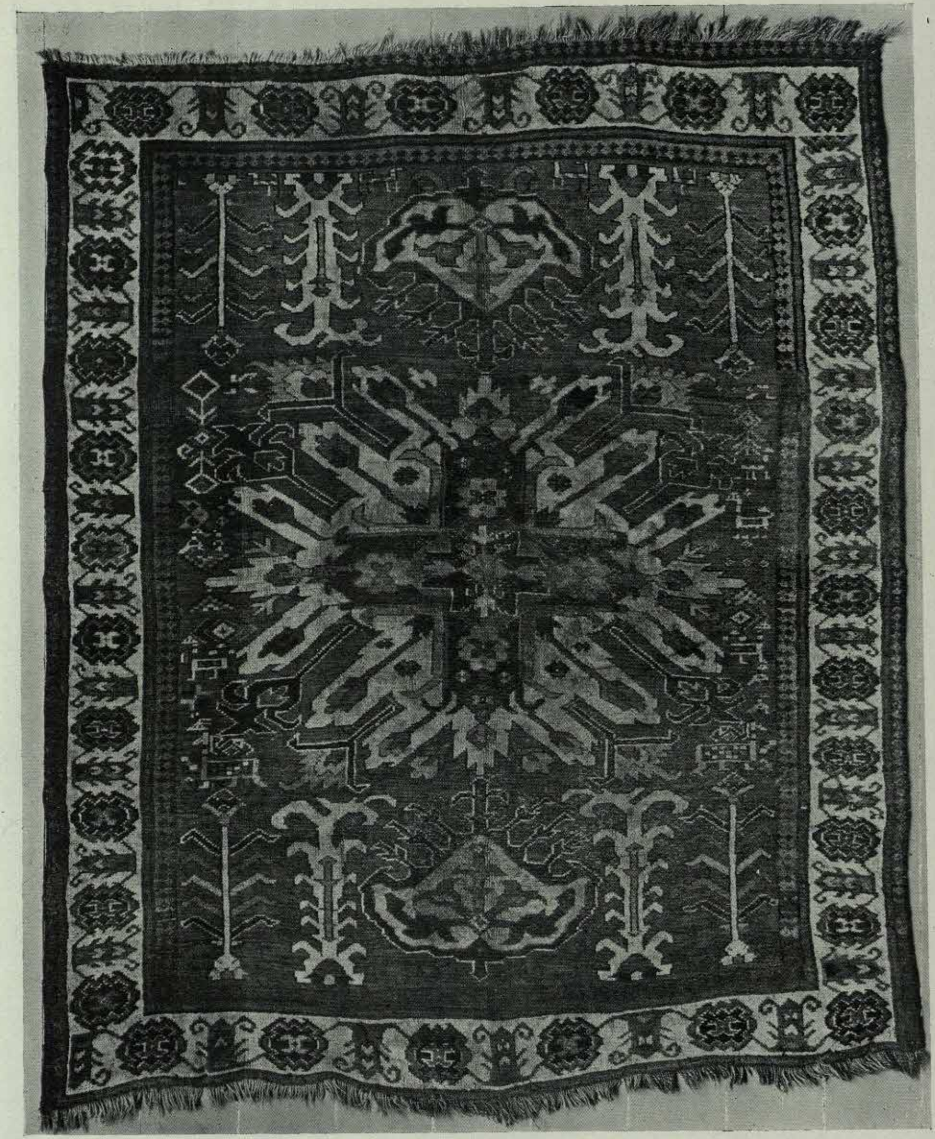
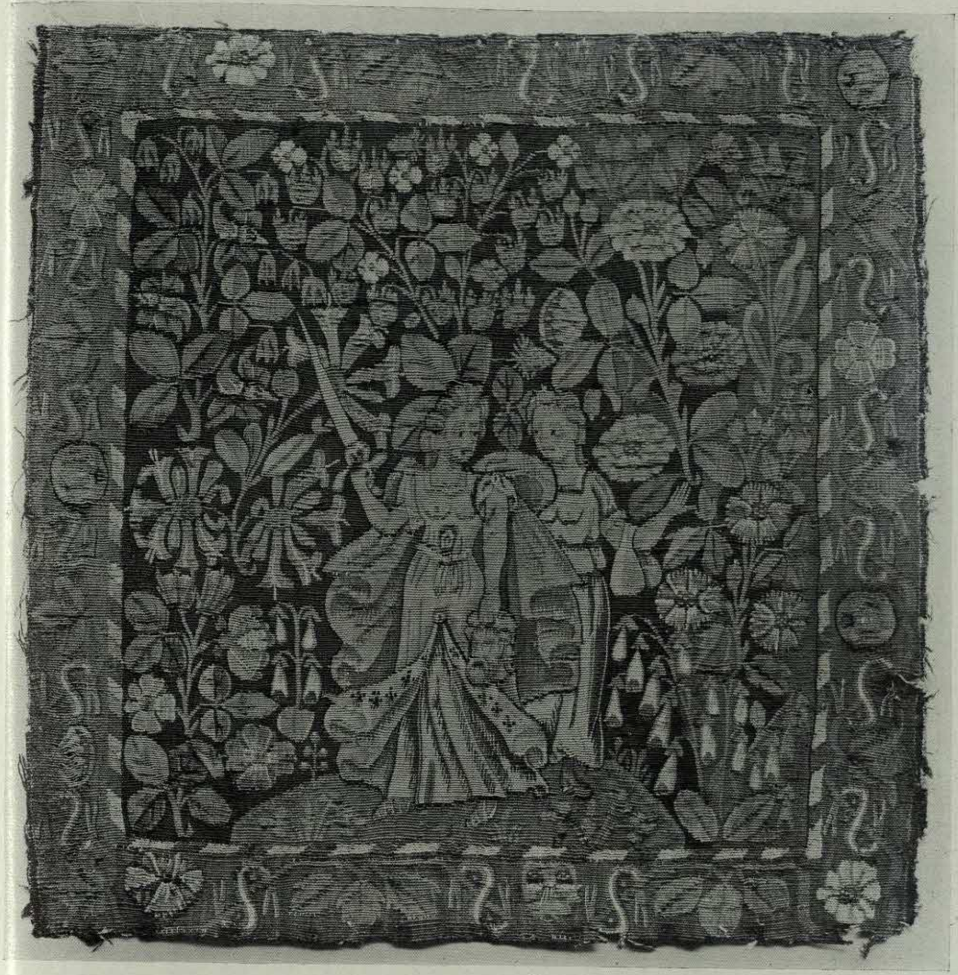
[1] *Cf.* Göbel, *Bildteppiche*, I.1, Pl. 488a, 488b, and the example here illustrated (*Plate* 41) through the courtesy of the owner, Colonel Trotter.



CARPET IN KNOTTED PILE.
CAUCASIAN; LATE 17TH CENTURY.



CARPET IN KNOTTED PILE.
CAUCASIAN (KAZAK); EARLY 19TH CENTURY.



JUDITH.
CUSHION COVER. ENGLISH (SHELDON); ABOUT 1600.
TAPESTRY WOVEN IN SILK AND WOOL.

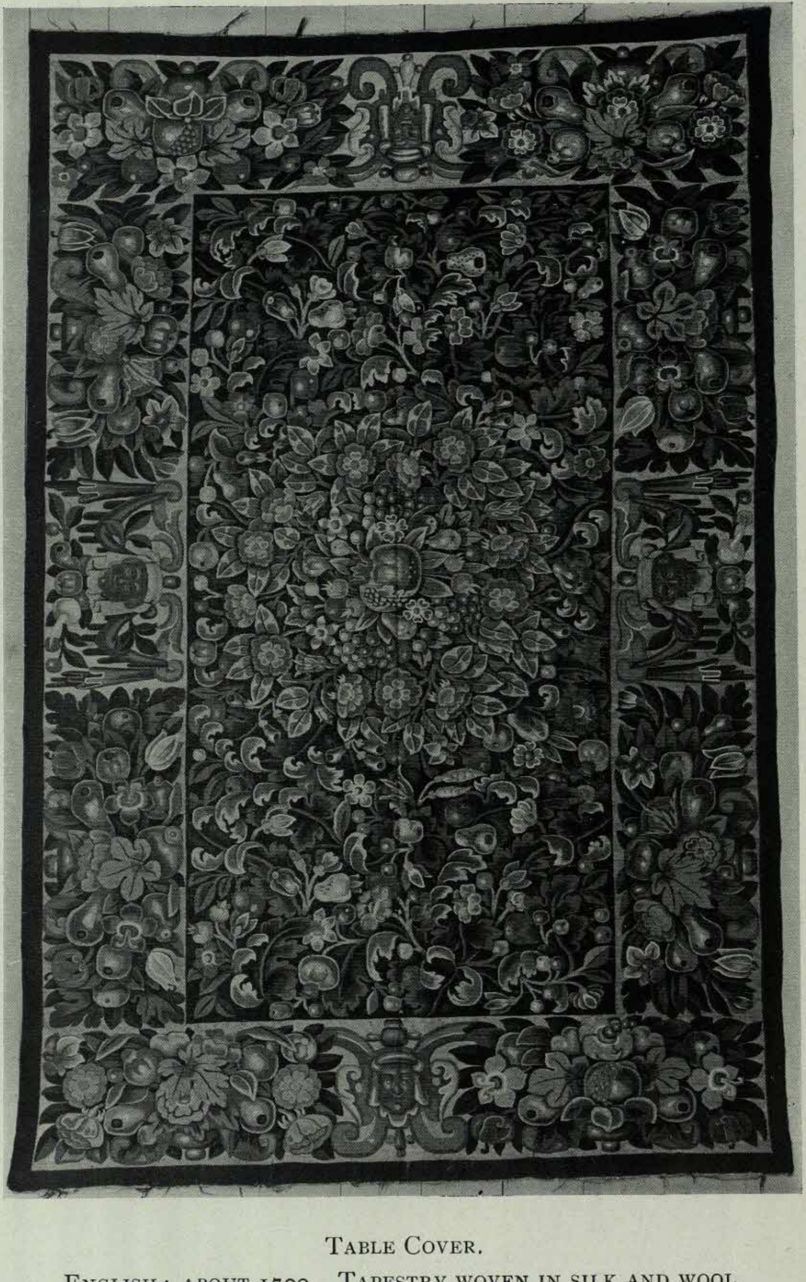


TABLE COVER.

ENGLISH; ABOUT 1700. TAPESTRY WOVEN IN SILK AND WOOL.

embroidered with a shield of arms exemplifying marriages in four generations of the Calthorp family, of Norfolk and Suffolk. The first commemorates the marriage of Sir John Calthorp, who died before 1420, and Anne, daughter of Sir John Withe; the second, that of Sir John Calthorp, who lived about 1469, and his wife, Elizabeth Wentworth; the third, that of John Crane, with Agnes Calthorp, daughter of the foregoing; and the last, that of Sir Henry Parker, who died before 1553, and his second wife, Elizabeth, daughter and heiress of Sir Philip Calthorp, of Erwarton, whose wife was Amy, daughter of Sir W. Boleyn. As this purse records the family alliances of the Calthorps, it was presumably made for the latest of the four, the wedding of Sir Henry Parker and Elizabeth Calthorp. The exact date of this is not known, but it would have taken place between 1537 and 1543. Lady Parker was a first cousin of Queen Anne Boleyn, and it is interesting that the name Elizabeth given to Anne Boleyn's daughter was a favourite one in the Calthorp family also. In the royal collection at Windsor there is a drawing by Holbein called Elizabeth, Lady Parker, the presumed

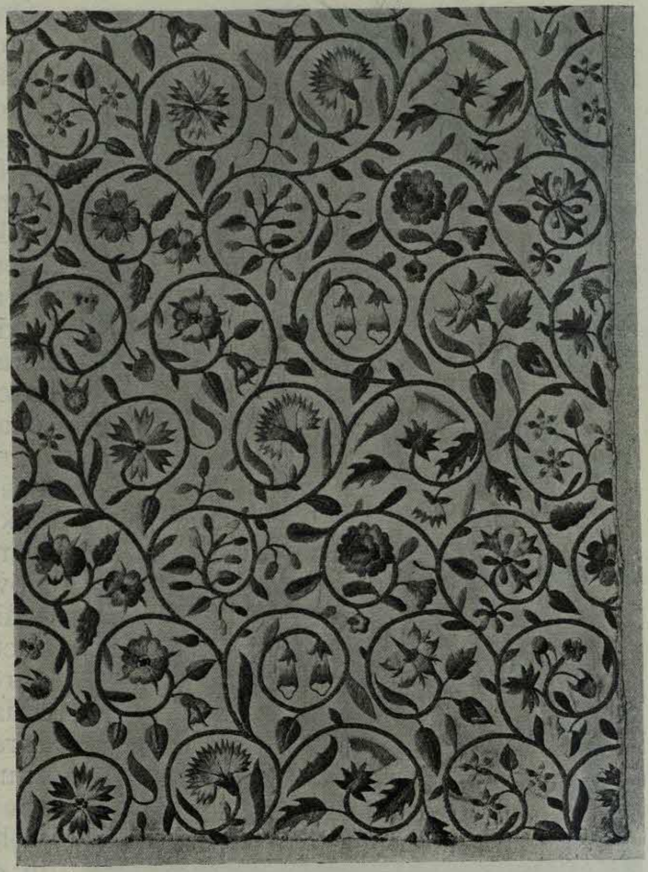


Fig. 21 (p. 62).

owner of this purse, which has thus a treble value, artistic, heraldic, and historical.[1]

Two valuable additions were made to the Museum's collection of Elizabethan embroideries. One is a large coverlet embroidered with gold and silk on linen (*Fig.* 21). It shows a continuous scroll design worked in plaited gold thread, and in each scroll is a flower in coloured silks in long and short stitch. The needlework is particularly good, and the individual flowers are drawn with the usual delicacy and observation that characterizes work of this period. Among the flowers are the wild strawberry, foxglove, rose, thistle, pansy, honeysuckle, cornflower, and carnation, which, though almost direct reproductions of nature, rank high as art. Elizabethan coverlets are rare, and this example is thus notable as illustrating the fashions of the age as well as for its excellence in design and execution. The other is a pillow case worked in green silk and gold on linen (*Fig.* 22). The design represents waving fern-like foliage rendered in satin stitch and French knots, and distinctly resembles one of the patterns given by Thomas Trevelyon in his Epitome.[2] His work is dated 1608, and for

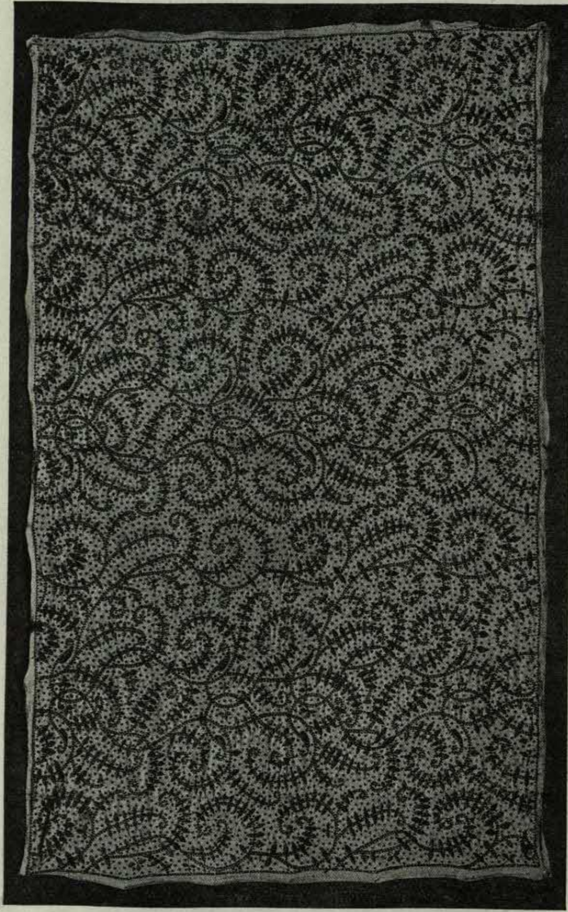


Fig. 22.

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[1] A. van de Put, *Old Furniture*, February 1928, p. 1.

[2] *Embroideress*, No. 17, Frontispiece.

these reasons as well as for its style and workmanship this beautiful pillow cover should be dated to first or second decade of the 17th century.

Two fine examples of Stuart needlework were acquired during the year, the best being a cushion in remarkable state of preservation, intact with its little tassels in the form of grape vines at the corners. The scene represented is a cavalier being offered flowers by a lady in a conventional landscape. The picture is worked in tent stitch throughout, a few details being in needlepoint lace, while the usual talc windows are to be seen in the palace in the background. Though somewhat faded in colour the cushion is a very complete example of its class, and a notable addition to the collections. Later in the year a panel from the top of a casket was bought, embroidered on a white satin ground with the scene of David and Bathsheba in stump-work, tent stitch, long-short stitch, with a variety of others in the smaller details. The principal scene represents Bathsheba attiring herself in an arbour, the reflected portrait in her mirror being one of the pretty features of the picture. Smaller scenes on either side represent David hearing of the death of Uriah, David and Nathan, David's palace, Uriah's death.

Two fine ovals in their original walnut frames of the reign of Queen Anne are embroidered in tent stitch with a shepherd and shepherdess respectively. The colours are remarkably fresh and harmonious. To a later date belong two square panels worked in silk and chenille by M. J. Sass or Sasse in 1816. These, which represent a mother and child and a shepherd and shepherdess were bequeathed by Miss Mary Cook, a descendant of the embroideress. The faces are painted on the silk ground, and it has been suggested by the Department of Engraving, Illustration and Design, that these may have been executed by Richard Sass or Sasse, a landscape-painter of that date. A Victorian needlework picture of Juliet and her nurse was given anonymously, and Mrs. Jordan gave two large embroideries of the same date, one representing Charles I saying farewell to his children, the other Queen Mary and the dying Douglas at Langside, after Charles Landseer, both executed by Mrs. Charles Brumleu.

The 18th century was noted for the care and skill which were employed to decorate the spreads, valances, pillows, and other objects which formed the furniture of the bed. The Museum received in 1912 as the bequest of Miss Mackworth Dolben a particularly fine set, but this year the collection has been greatly strengthened by the addition of two more sets and a fine valance. The latter dates probably from the reign of Queen Anne, and is worked in chain stitch on a linen ground quilted with yellow silk. The continuous waving line formed by the combination of floral sprays is characteristic of the period as is also the use of silk and of chain stitch. The latter is commonly used in East Indian embroideries, the influence of which may be traced here. Of the two sets the earlier, given by Mr. T. B. Clarke-Thornhill, was begun probably in the reign of George I, and was worked at by successive members of the family down to the late 19th century, when the work was completed. The set consists of a pillow cover (*Fig.* 23), a valance or bolster cover, and a bedspread, quilted with yellow silk in back stitch on linen (*Plate* 42). The actual embroidery is worked in satin,

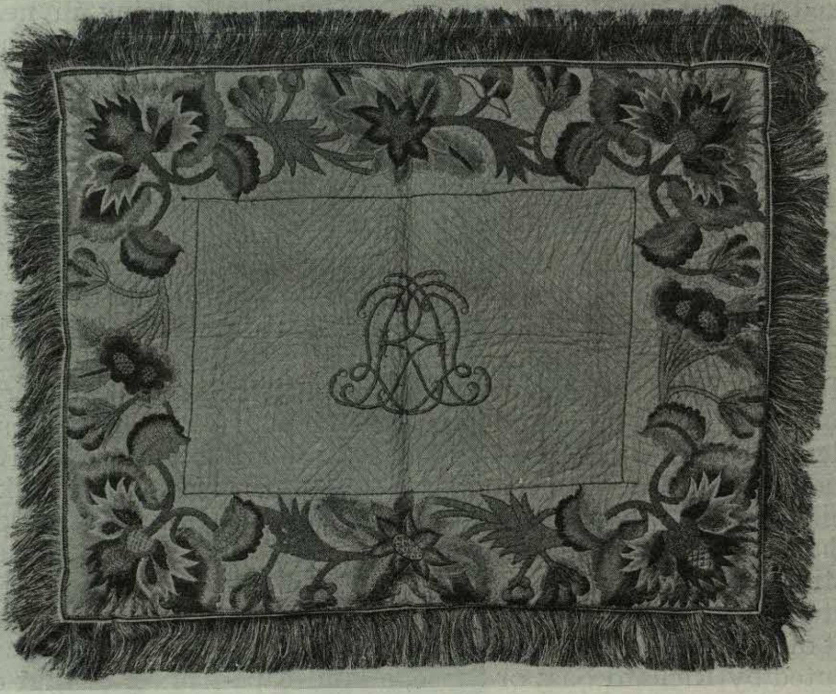


Fig. 23.

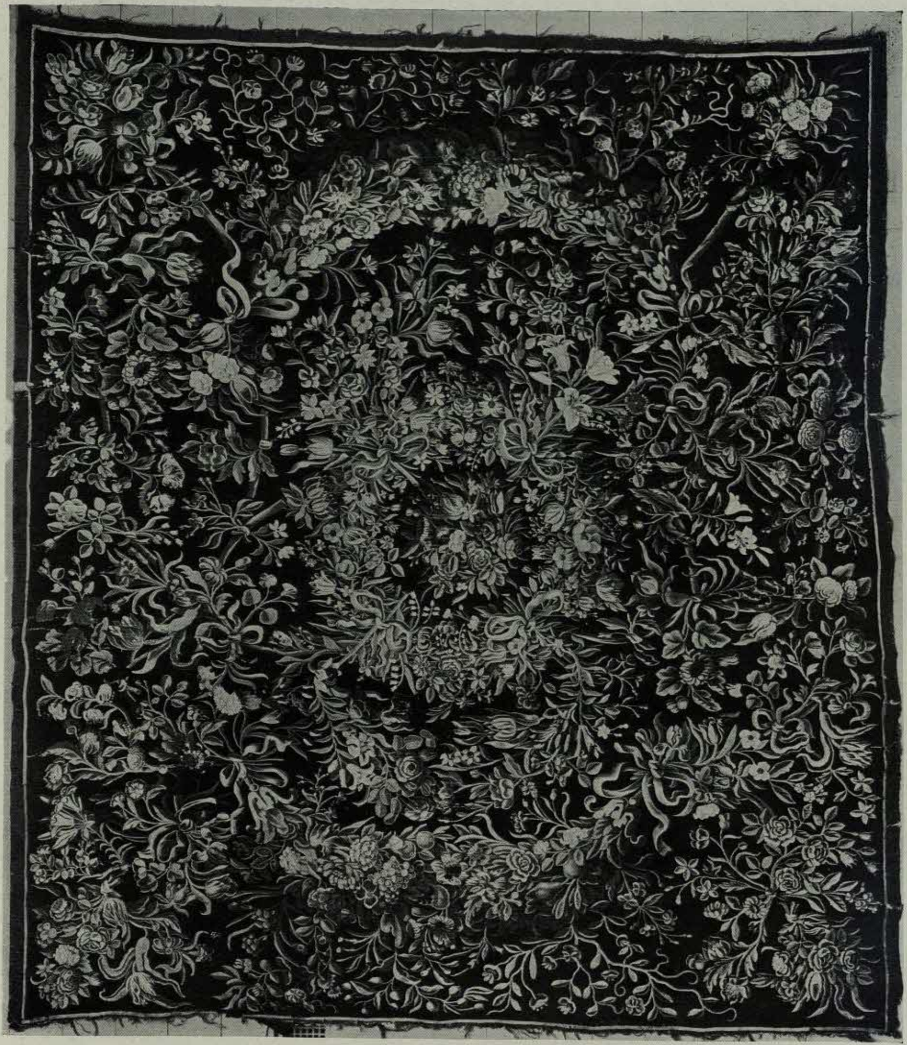
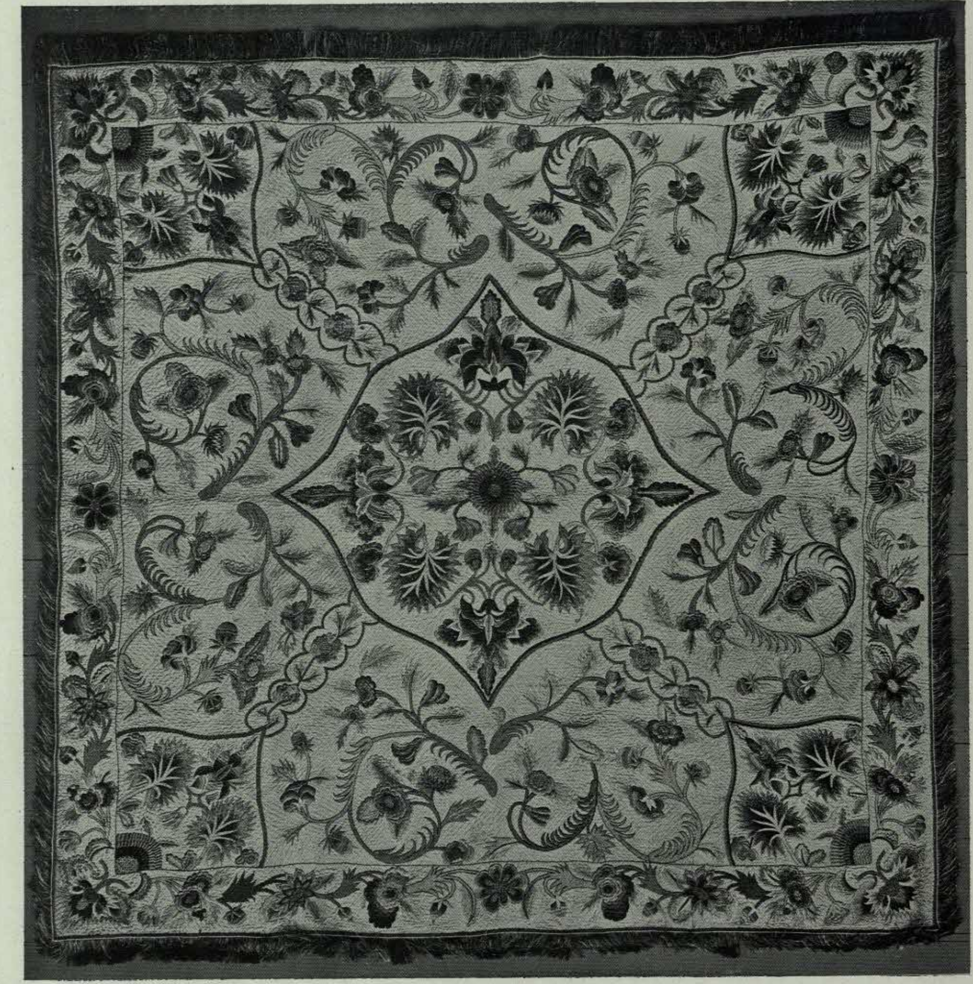


TABLE COVER.

DUTCH (AMSTERDAM); 17TH CENTURY. TAPESTRY WOVEN IN SILK AND WOOL.

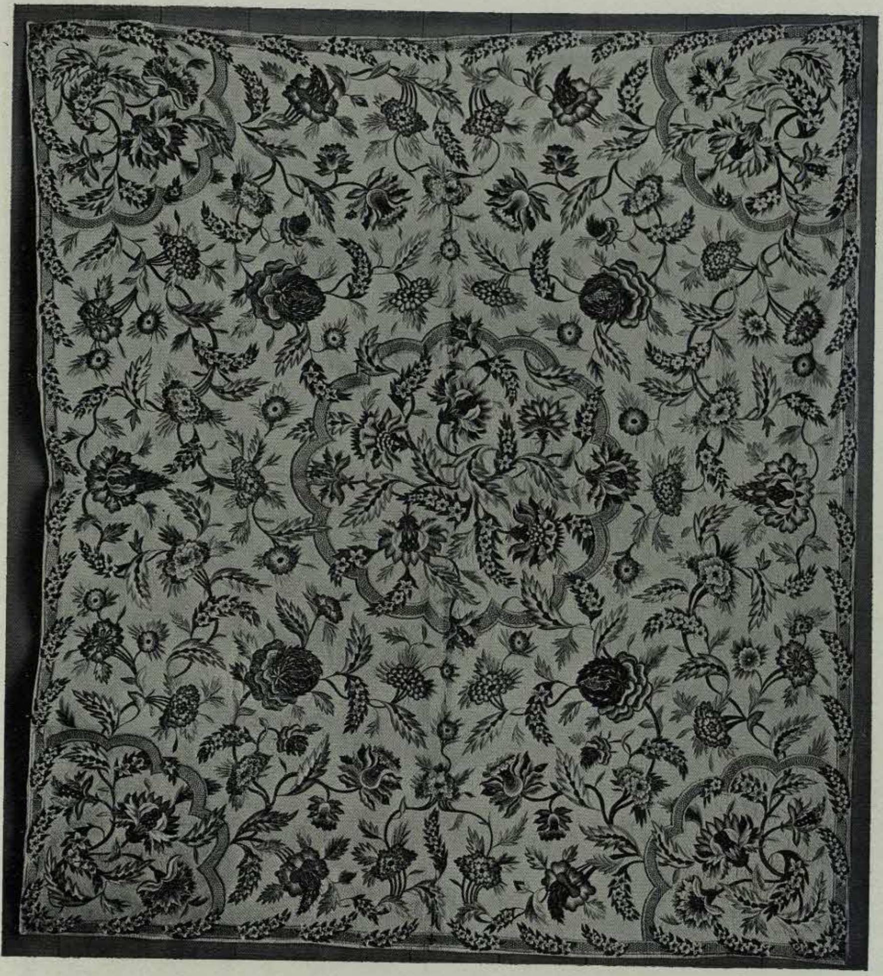
PROPERTY OF COL. ALGERNON TROTTER.



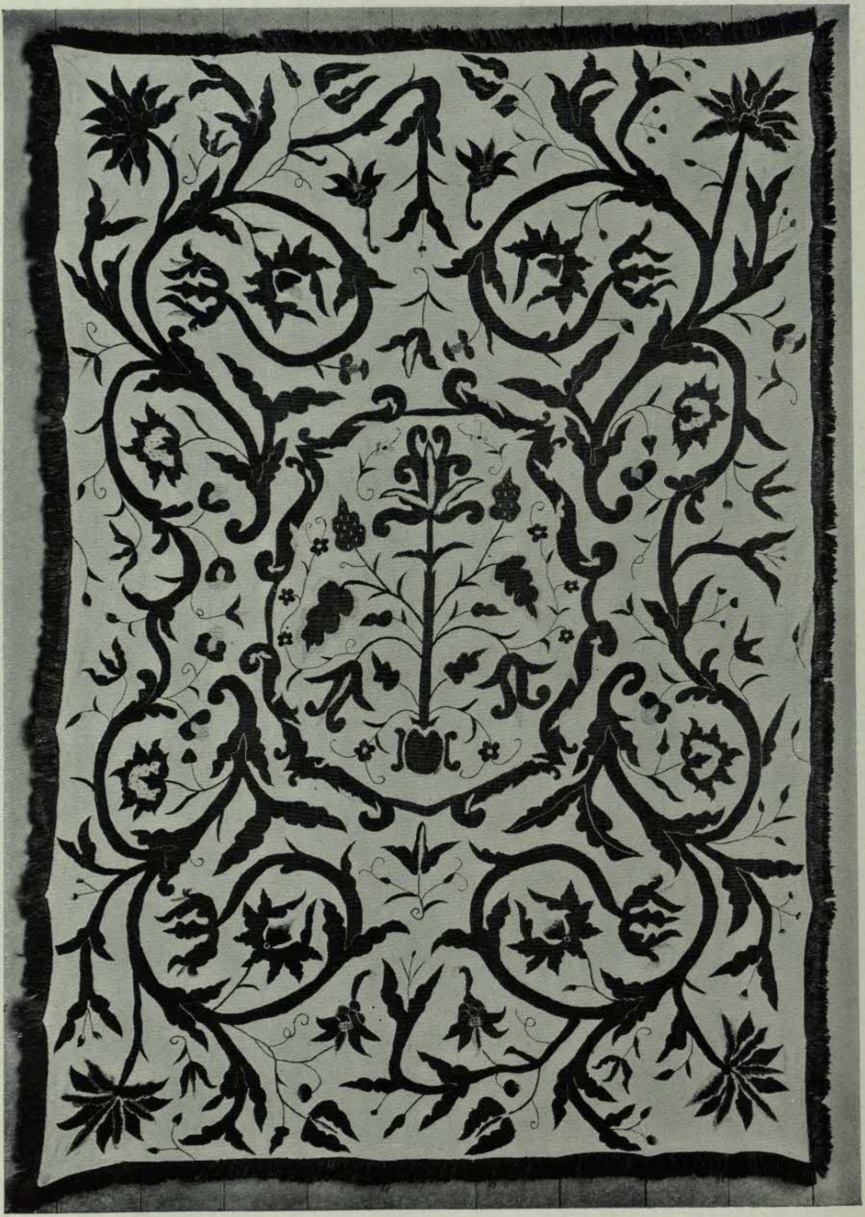
BEDSPREAD.

ENGLISH ; GEORGE I. COLOURED SILKS ON QUILTED LINEN.

GIFT OF MR. T. B. CLARKE-THORNHILL.



BEDSPREAD.
ENGLISH ; GEORGE II. COLOURED SILKS ON QUILTED LINEN.



BEDSPREAD.
PORTUGUESE; 18TH CENTURY. RED SILK ON LINEN.
GIFT OF MR. T. B. CLARKE-THORNHILL

and long and short stitch combined with couching and French knots. The patterns are floral sprays joined in continuous designs and rendered in yellows and browns. There is on the one hand some resemblance to the broad foliage characteristic of the 17th century crewel work curtains, while on the other, the flowers and the actual stitchery suggest familiarity with Chinese designs and work.

The other set is one of the finest and most complete known, and is in practically mint condition. It comprises four pillows of various sizes (*Fig.* 24), a bolster cover, four valances and a spread, all worked on linen quilted with yellow silk in back stitch (*Plate* 43). The embroidery is rendered in yellows and crimson mostly in satin and long and short stitch, though the stems and centres of the flowers are worked in chain stitch and French knots. The designs vary from piece to piece, but consist of flowering sprays, which in the arrangement of the petals and in the stitchery are strongly reminiscent of Chinese work. There is a narrow border formed by a band of plait design on which are set crimson leaves shaped like wheat-ears and decorated with small

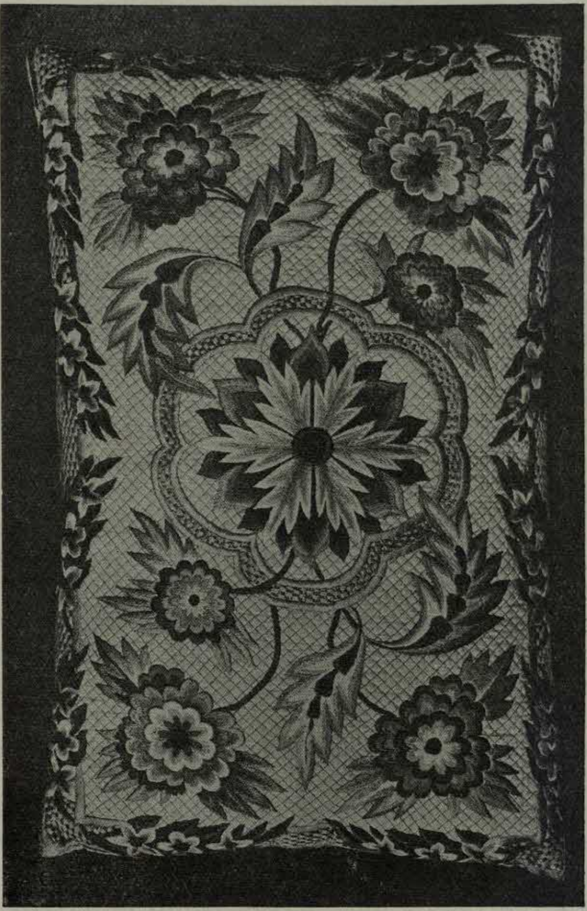


Fig. 24.

yellowish flowers. This border is Louis XV in feeling, and from the stronger *chinoiserie* and the more advanced character of the design the set should probably be assigned to the reign of George II. The freshness of the colours and their rich blending coupled with the fine needlework make this not only a most valuable but also a most attractive set of bed furniture.

With the growing interest in English samplers and the consequent difficulty of procuring fine specimens, it is pleasant to record that the Museum was able to obtain a few examples which strengthened the collection at some points, at others filled a definite gap. Much the most important acquisition was the gift by Miss Muriel Gardiner of the earliest dated specimen of the familiar 17th century long-banded variety. This sampler is worked in bands of border patterns in three colours only, green, brown, and purple; at the top is the inscription "Margaret Mayow 1633." Hitherto, the earliest example of this type in the Museum had been dated 1642 and the earliest in private hands 1634. It is true that a sampler in the Dorchester Museum is dated 1630,[1] but this belongs to a group in which the design consists in small patterns dispersed over the ground. Of this group the Museum acquired two specimens, both unusual. The first, of a very early appearance, is distinguished by stiff sprays of flowers of a very formal character, which have close affinities with the work of James I's reign. The second is almost exclusively patterned with squares suitable for embroidery of purses or cushions, and has no metal threadwork, which is unusual. It was probably worked about the middle of the century. Neither sampler has either initials or date. A good example of the type of the early 18th century with close rows of lettering was also bought, worked by Elizabeth Malon in 172–, and later in the year a fine specimen of the elaborate type of darning sampler not hitherto possessed by the Museum was also acquired. It was worked by Elizabeth Trollop in 1790, with a bouquet of flowers in the centre tied with ribbon within a floral border, all the petals and leaves being embroidered in elaborate patterns. A long sampler worked in wool in 1762, given by Mr. Lecky, is interesting as being Irish.

EUROPEAN EMBROIDERIES. Among the gifts to the Museum by Mr. T. B. Clarke-Thornhill was a rare and unusual series of coverlets and valances bought by him during his residence in Portugal. These coverlets, which are in superb condition, belong to a class of work which is little known and is not well represented in the Museum. They are worked in floss silks on linen; bright colours, in particular pink and green, prevail, feather stitch being used and the embroidery couched at intervals. They are for the most part 18th century in date, and are designed with bold flowering patterns, often with the "Tree of Life" in the centre, almost certainly derived from an East Indian prototype (*Plate* 44). Other common devices are parrots and small figures of men and women in the costume of the period. The designs are quite rough in outline, but the broad colour of the flat floss-silk is very effective. It seems that the valances were sewn to the coverlet and hung at the sides of the bed, no testers being used and the head-piece only being large and ornamented. The coverlets and valances are, as a rule, heavily fringed.

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[1] *Old Furniture*, January 1928, p. 22.

ENGLISH WOVEN FABRICS. An occasional shawl from India must certainly have been imported into Europe at all times after the establishment of trade with that country, but it was not apparently till the end of the 18th century that they arrived in such numbers as to become generally known and admired. Very soon after that, however, they were much sought after for ladies' wear, and the demand of fashion became so insistent that the western manufacturer had to exert himself to supplement the entirely inadequate exports of the East. The French were first in the field, but their example was soon followed in this country, and during the first half of the 19th century the manufacture of shawls became a most important industry.

It might be supposed that the particulars of such an industry, carried on almost within the memory of those now living, would be known in their smallest details, but this is far from being the case, and actually the subject is surprisingly obscure. Paisley, of course, is well known as the provider of patterned shawls woven as the harness-loom, and these were turned out in such large quantities that there was soon a tendency to apply the term "Paisley" to shawls of all types, whether woven there or not. The printed gauze shawl was made at London and Manchester, and no doubt anywhere where the printing of textile fabrics was carried on. Another town, which has long been associated with the shawl industry, is Norwich, but it has been very uncertain what type of shawl used to be made there. It is true that a short time ago a richly woven silk shawl was seen, which bore the stamp of a Norwich firm, but it was by no means certain whether this firm had woven or had merely imported it. A recent gift of Her Majesty the Queen has, however, done much to clear up this doubt. This is a shawl, like the last mentioned, entirely of silk. It has a plain crimson centre, and a very wide border woven chiefly in gold and crimson with a small pattern introducing the well-known "cone" motive of Kashmir (T. 23—1927). It was believed to have been a gift from the city of Norwich not long after the middle of the 19th century, and a search into the records of the Corporation, most kindly made by the Town Clerk, has established the truth of this tradition. It is known now, therefore, that shawls of this type were made at Norwich, and it is probable that they were the most characteristic products of that industry of the town.

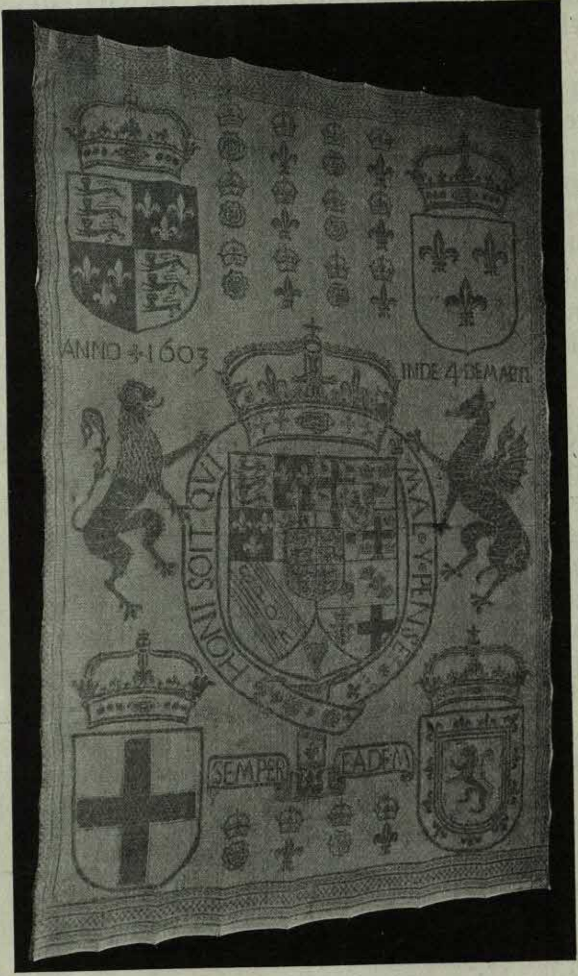

Fig. 25 (p. 69).

EUROPEAN WOVEN FABRICS. Linen damasks, especially those with figures, have recently attracted considerable attention, and the large and important collection which the Museum possessed has been strengthened by the addition of several interesting specimens. A napkin, or side tablecloth, woven with the arms of Anne of Denmark as consort of James I and dated 1603, is valuable as a piece which can be dated historically.[1] In the corners are the arms of England, France, and Scotland, and the shield of St. George, while the ground is powdered with crowned roses and fleur-de-lys (*Fig.* 25). It probably commemorates the accession of Anne and her husband to the throne of England, and is to be closely associated with a cloth of similar shape presented by Mr. Kenneth Curwen last year, which figures the royal arms of England as borne by the Stuart kings (*Fig.* 26). Slightly earlier in date is a tablecloth given by H.M. the Queen, which is woven with St. George and the Dragon, the badge and arms of Anne Boleyn, and a half-

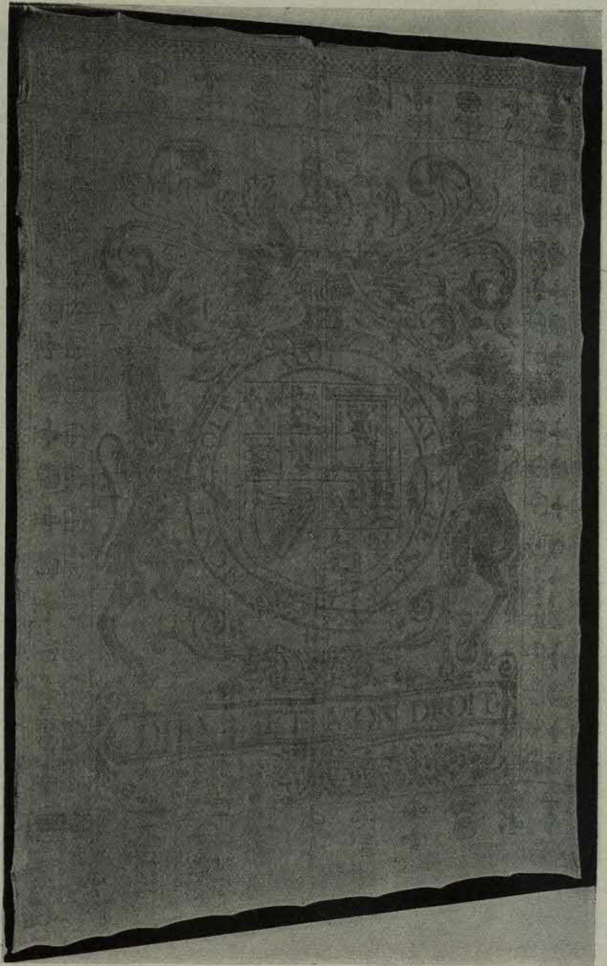

Fig. 26.

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[1] *Cf.* C. H. Evelyn-White, *Proc. Soc. Antiquaries*, vol. xix, p. 86.

length portrait of Queen Elizabeth, whose name it bears with the inscription "God sa̋ve the Quene." It is said to have been made for the banquet given by Sir̃ Thomas Gresham to Queen Elizabeth on 23rd January 1570-1.

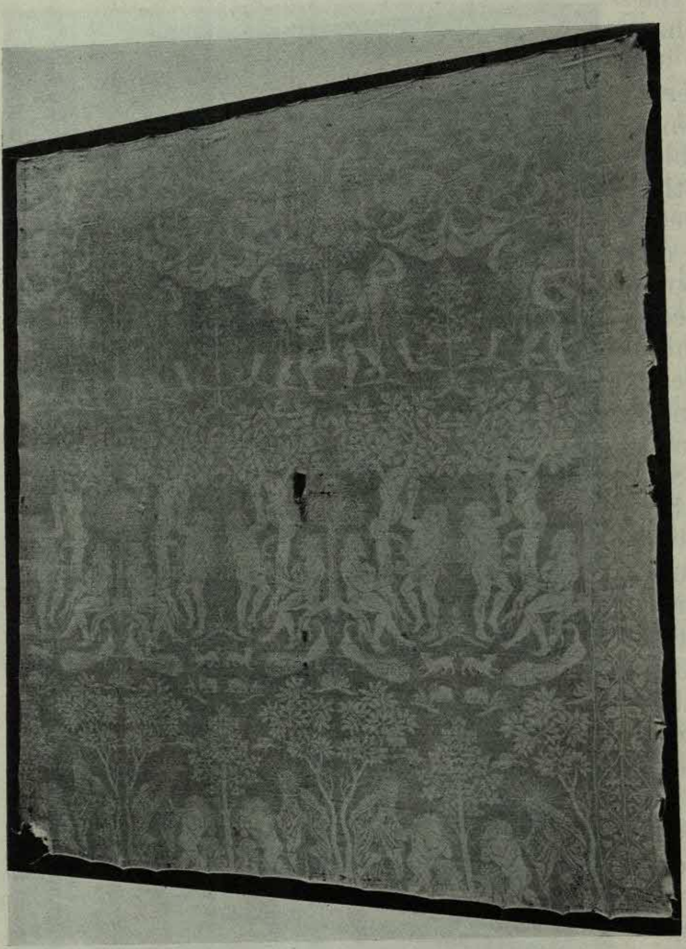


Fig. 27.

On early damasks biblical subjects were popular for figure designs, and one of these with the story of Adam and Eve, not hitherto represented among the examples of this type in the Museum, was added to the collection. It dates from the 17th century (*Fig.* 27).

Early in the 18th century the War of the Spanish Succession encouraged the Flemish weavers to produce a number of linen damasks commemorating the victories of the allied forces in the various campaigns. Two such damasks were presented by the Hon. Mrs. Tennant. One celebrates the capture of Lille in 1708, and shows an equestrian figure, probably Prince Eugene, and the arms of Spain, Austria, England, and the United Provinces. The other, a tablecloth, commemorates some of the successes of the campaign of 1710, and represents the bombardment of Aire. It refers also to the capture of Bethune and Douai in the same campaign, and in the border are the arms of Lille, Menin, and Tournai. In the centre is an equestrian figure intended either for Prince Eugene or the Duke of Marlborough.

Another popular type of damask about the same date was a series representing the capitals and other important cities of Europe with their reigning sovereigns. A tablecloth presented by Sir Kenelm Cayley, Bart., woven with the arms of Amsterdam, and the façade of a large house, may well belong to this series, since after the death of William III there was no Stadholder for some time.

All the above damasks were most probably woven in Flanders, which was the earliest and traditional home of linen weaving.

A napkin with a delicate floral pattern of a Louis XVI type was presented by Miss E. C. Bayard. It is of British weaving, and was bought by Robert Bayard, of the Admiralty Court, New York, and his wife Elizabeth, when they came to England after the beginning of the American Revolution in 1776.

A Russian damask dated 1792, made for Catherine the Great, was given by Mrs. Cardinale Topham, and is interesting as an example of Russian weaving, probably from the Baltic provinces. A somewhat similar napkin with the arms of Württemberg represents German damasks of the 19th century, as it is said to have been purchased at the Great Exhibition of 1851.

FAR EASTERN WOVEN FABRICS. Messrs. Green & Abbott, in conjunction with Messrs. Sanderson, gave a group of panels of Chinese painted silk, forming part of the decoration of two rooms. The sets are very similar in design, but are distinguished by their different borders, in one set this being of violet arabesques and grapes, in the other of bamboo shoots and small flowers in colours. There are two long landscape panels, each about 10 ft. long, with birds, vases of flowers, and trees of the seasons arranged on a base of green hillocks. There are four upright panels with designs of bamboo trees springing from rocks, from the upper branches of which hang vases of flowers and two rectangular panels, suitable to put above mantelpieces or as the central decoration of a wall. The whole set are painted in bright tints in body colour on a white ground, and belong to the early part of the 18th century, when there began that vogue for rooms in the Chinese manner, which soon developed to such an extent that no house was complete without at least one room in the " Indian " taste, as it was so often called. Though neither set is complete, there are quite sufficient panels to show what the effect must have been. The Museum's collection of painted silks, in itself fine, is much enriched by these admirable examples of a type of decoration once so popular.

Part of Mr. T. B. Clarke-Thornhill's gift comprised a large series of examples of Japanese weaving and embroidery. Conspicuous among this interesting group is a fine series of *kesa*, the rich scarf which acts as the outside garment of the Buddhist priests.

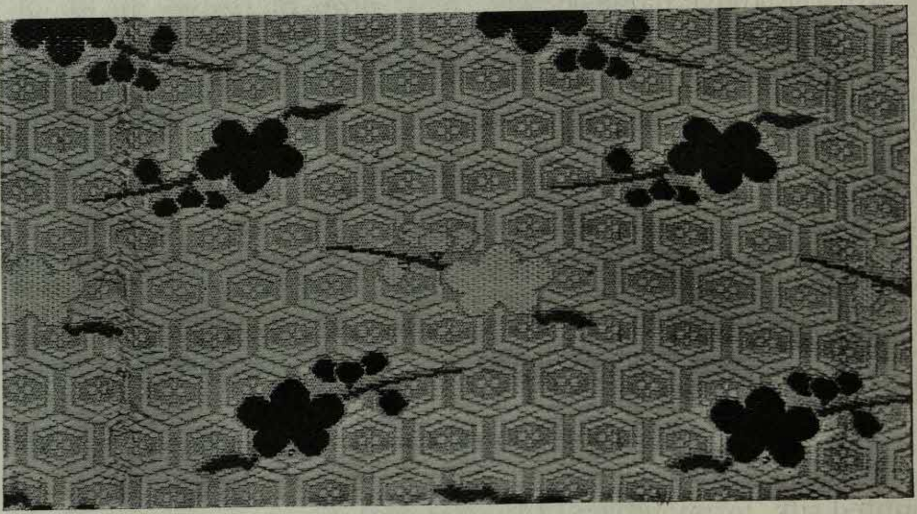


Fig. 28 (p. 73).

These scarves are made of the finest and most expensive kind of brocades, and are often of great beauty. It was originally supposed to have been a precept laid upon the Buddha's disciples that they should be dressed in rags; as a consequence the brocade of the scarves is cut into a number of rectangular pieces and sewn together within a broad border into vertical strips of five, seven, or nine lengths square. In later examples the brocade was preserved in one piece, and patchwork simulated by sewing on narrow braids to break up the surface into small rectangles. A further six patches of different material are sewn on to the front, known as *shi-ten*, which are regarded as sacred. These patches are at each corner of the rectangle, inside the border, and one in the centre at top and bottom, such being the prescribed positions. There are also examples of the *gojo-kesa* worn by the Shin and Shingon sects with its five vertical panels and three shoulder straps and one example of the trapezoid-shaped *kesa* of the Zen and Tendai sects. The brocades are of very various patterns, and comprise a number of examples of the 18th century, one or two going back to the beginning of that period; a particularly attractive example has sprigs of plum-blossom in red and green on a white ground diapered with hexagons (*Fig.* 28). There are also some brocade hoods, a number of covers for presents (*fukusa*), a fine *obi* of orange brocade and a magnificent kimono of buff brocade with rows of plum-blossom in silver and colours, lined with scarlet silk, embroidered with a river-scene in apple green and gold. The Museum collection, though well represented by small panels of woven textiles, has hitherto been weak in complete garments.

LACE. Among the varieties of Venetian needlepoint of the 17th century, the richest is that known as Rose Point. It is distinguished by the delicacy of the raised flowers and the elaborateness of the brides edged with picots and minute loops. A dress trimming of this famous lace was given by H.M. the Queen.

Mechlin bobbin lace has the well-defined characteristic of a flat silky outlining thread (cordonnet) and the hexagonal *réseau* of twisted and plaited threads similar to that of Brussels lace but smaller in size. Large pieces are seldom found, and there was none in the Museum until the recent purchase of part of a flounce with a depth of 24 inches. The pattern of fountains, archery trophies, palmettes, and plants in vases within irregular compartments is very decorative, and typical of the style of the first half of the 18th century.

A class of Brussels lace which was popular in the first half of the 19th century is called " Brussels appliqué," in which the floral pattern in bobbin lace was made separately, and afterwards applied to a ground of machine-made net. An excellent example with a graceful pattern of a bunch of flowers and festoons was received from Mrs. Brooman White. It had been previously on loan from her to the Museum for nearly twenty years.

DEPARTMENT OF WOODWORK

A CHARLES II OAK BOOKCASE

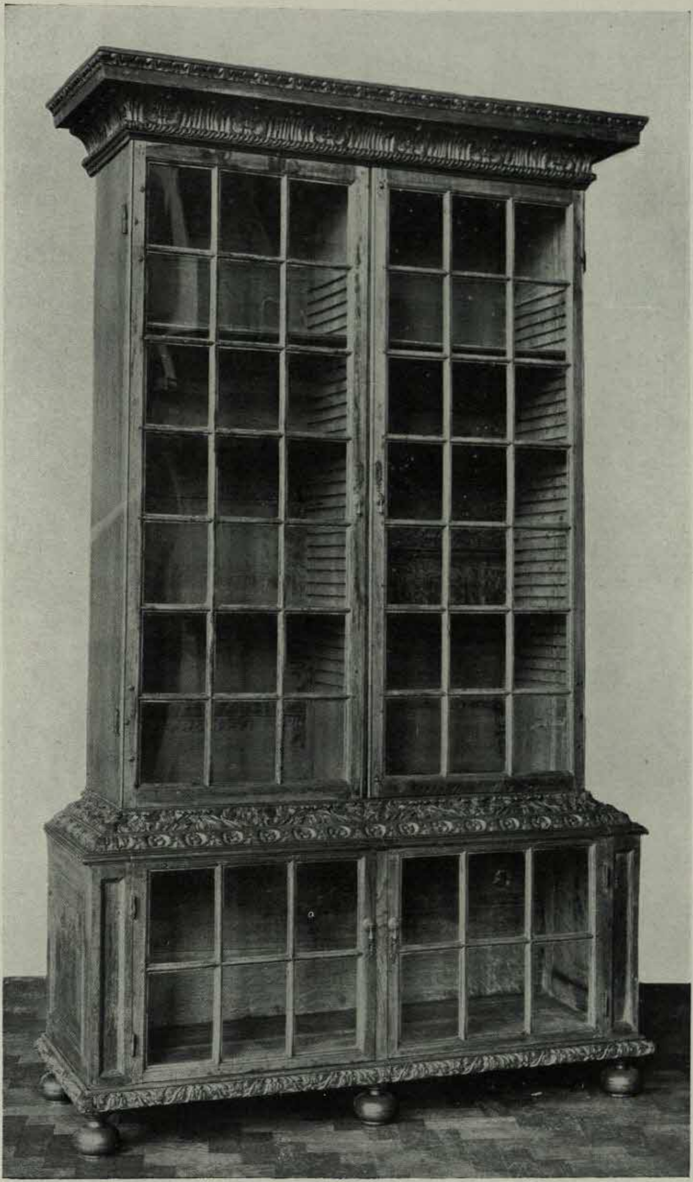
BEFORE the 17th century private libraries were usually kept in chests or cupboards, and the earliest domestic bookcases now in existence date from Charles II's reign. The "stall" system, consisting of narrow fixed presses ranged down the sides of a room, had been adopted in college and cathedral libraries towards the end of the Middle Ages; but books were few and costly until long after the invention of printing. Bishop Fisher had an exceptionally large number, and it is recorded that at his death in 1535 his palace at Rochester contained two long galleries "being full of books sorted in shelves." In the following century a room was occasionally set apart as a library, and lined from floor to ceiling with shelves. Of this arrangement a good example can be seen in the Library of Langley Church, Bucks, founded in 1613 by Sir John Kederminster to preserve his "many good and Godly Bookes." In 1666 Pepys called in "Simpson the joiner" to consult him about "contriving presses to put my books up in: they now growing numerous, and lying one upon another on my chairs." The twelve presses made for him are now in the Bibliotheca Pepysiana at Magdalene College, Cambridge, and the oak bookcase (*Plate* 45) from Dyrham Park, Gloucestershire, which has been purchased for the Museum out of the funds of the Murray Bequest, resembles them in design. It is one of a pair, described in an inventory of the contents of Dyrham dated 1710 as "2 Glass Presses with Books." Below the projecting cornice is a cavetto frieze carved with acanthus. The glass is divided into small panes by moulded bars, and above the lower stage are two orders of carved mouldings, while the base is also enriched. The doors are attached by the original iron butt hinges, and formerly there were handles of the same metal fitted to the panelled sides of the lower portion. These bookcases were probably ordered for Dyrham by Thomas Povey, uncle of William Blathwayt the owner. Povey was a prominent civil servant and a friend of Pepys, who records a visit to his house at Lincoln's Inn Fields in 1664. It contained a floor inlaid with woods of several colours " like but above the best cabinet-work I ever saw," while " his furniture of all sorts, his bath at the top of his house, good pictures, and his manner of eating and drinking do surpass all that ever I did see of one man in all my life."

LACQUER CABINET WITH GILT STAND AND CRESTING. Another purchase from the funds of the Murray Bequest was a cabinet decorated with black and gold lacquer with a stand and cresting carved in openwork and gilt (*Plate* 46). The cabinet contains ten drawers and is decorated with flowers, birds, figures, and landscapes in imitation of the Chinese, while the hinges and lock-plate (also of Oriental design) are pierced and finely engraved. The stand is supported by three pairs of tapered legs with draped and tasselled ornament united by serpentine stretchers and aprons composed of scrolls and foliage. The pediment of the cresting is carved with birds, flowers, and elaborately interlaced scrolls with a basket of flowers in the centre, the sides being of similar character. This woodwork is an important example of the style introduced towards the end of William III's reign. It shows strong traces of French influence, recalling the designs of Boulle, Daniel Marot, Bérain, and Pierre Le Pautre. Many foreign craftsmen settled in England at the close of the 17th century, and existing accounts prove that they executed stands and side tables of this character for the royal palaces and several great houses. Gerreit Jensen, a Dutch cabinet-maker, who was employed by Charles II, William III, and Anne, is perhaps the best known of these immigrants. At Windsor Castle and Hampton Court Palace specimens of his work survive, which prove him to have been thoroughly conversant with continental fashions. Complete crestings are rarely found on lacquer cabinets, though probably they were a usual feature at the time. They were always made to lift off and, being carved in a soft wood, were easily broken. The original water gilding adds to the interest of the woodwork, as many examples of this period have been regilt by the inferior oil process. This cabinet was formerly in the possession of Sir Thomas Colt, of Puddleston Court, near Leominster, Herefordshire.

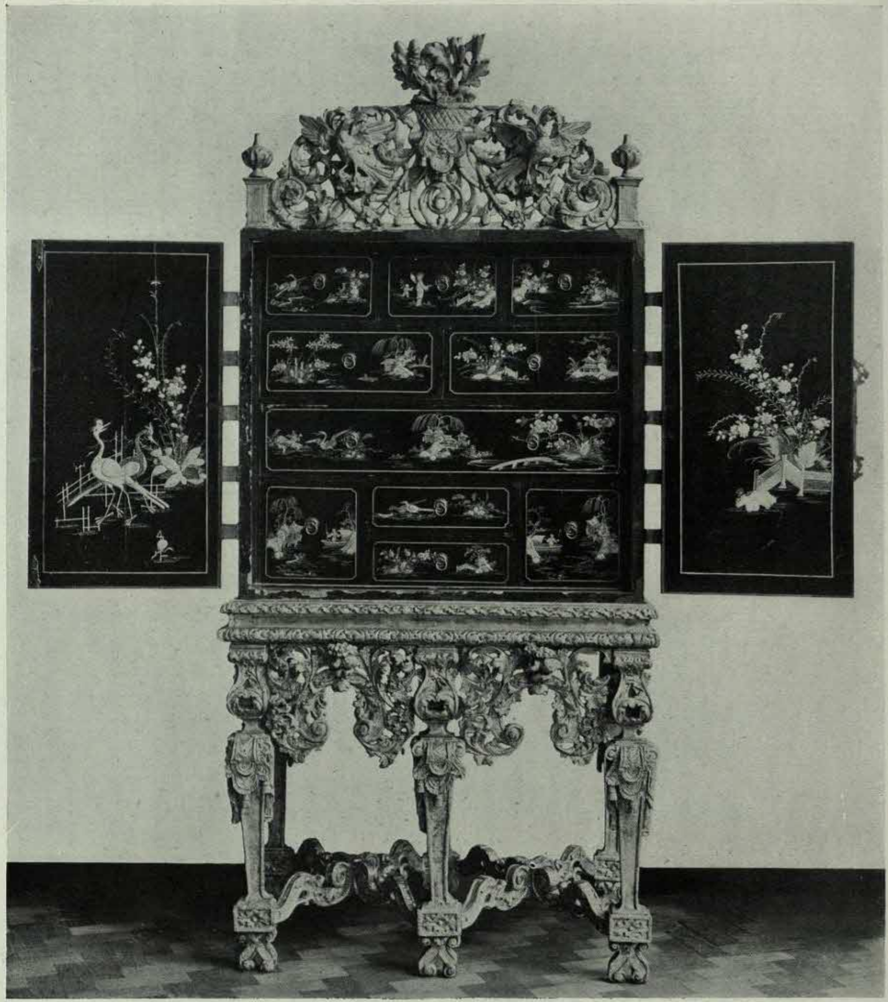
TWO EARLY 18*TH CENTURY MIRRORS.* In the 18th century pier glasses placed above side tables in the spaces between windows formed an important part of the decorative scheme. Such mirrors were sometimes of considerable size, and so early as 1700 the Vauxhall manufactory was able to offer for sale "Large-Looking-glass Plates, the like never made in England before," the measurements being given as "six foot in length and proportionable breadth." A petition presented to Parliament in 1705 claims that looking-glasses "serve not only for Furniture and Ornament in Her Majesty's Dominions at Home, but are likewise in great esteem in Foreign Parts; the Venetians buying of these Plates, and prefering them to their own." At this time mirrors were tall and narrow with an arched top often surmounted by an elaborate cresting. They had frames of carved and gilt wood, while sometimes the mirror plates were enclosed by glass borders decorated in *verre eglomisé* with a pattern in gold on a coloured ground.

The mirrors designed for the rooms of great Palladian houses in the early 18th century were of architectural character. Above the frame was a classical entablature, and in the pediment a shell or armorial cartouche. The Museum has acquired two good examples of this type, one entirely decorated in gilt gesso, the other veneered with burr walnut and partly gilt (*Plates* 47 and 48). A mirror with a barometer and thermometer attached has also been added to the collection, and is a very unusual specimen of early Georgian furniture.

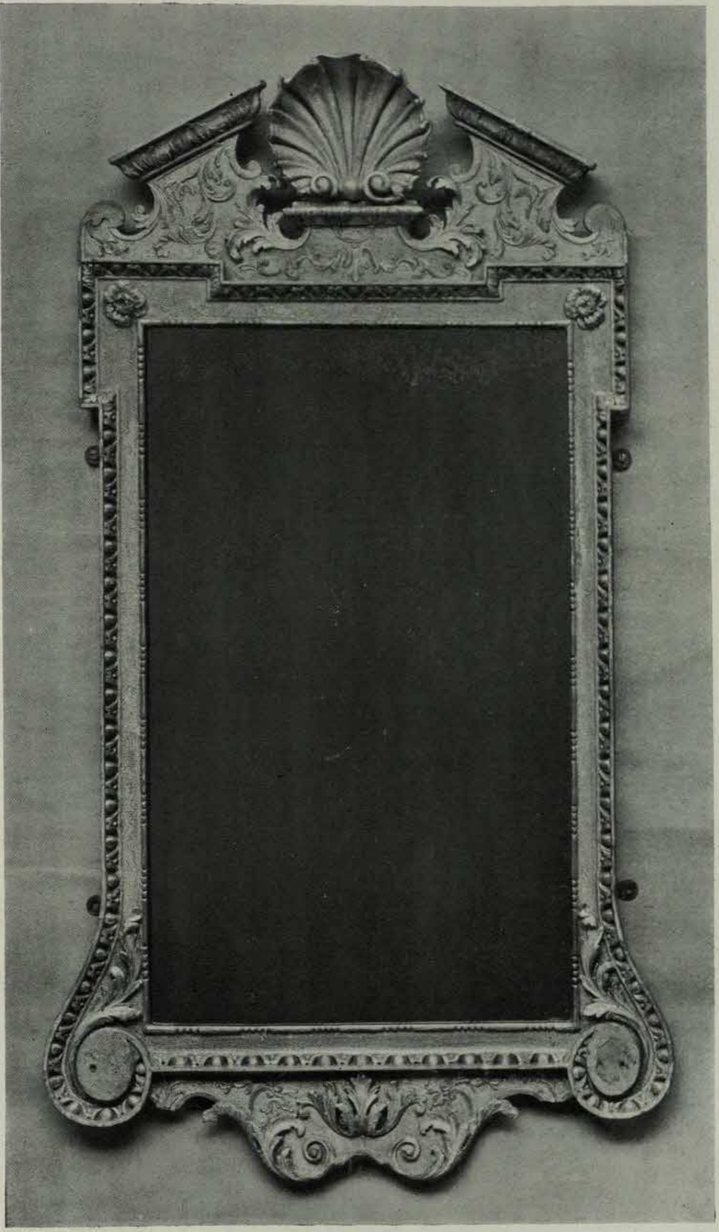
A PAIR OF PAINTED COMMODES. In the 18th century a pair of commodes were usually among the contents of large drawing-rooms and saloons. This type of furniture is of French origin, and was first made towards the end of Louis XIV's reign in the form of a low *armoire* with drawers. The shape was imitated by English cabinet-makers, and in the publications of Chippendale and his contemporaries "French Commodes" figure prominently, many varieties being produced. They were carved or decorated with lacquer or marquetry, and sometimes had mounts of chased ormolu. In some examples the top drawers are fitted for the toilet, this variety being termed a "dressing commode." In 1773 Chippendale and Haig supplied Edwin Lascelles with a very ornate dressing commode, which is still at Harewood House. It is described in the bill as having "exceeding fine antique ornaments curiously inlaid with various



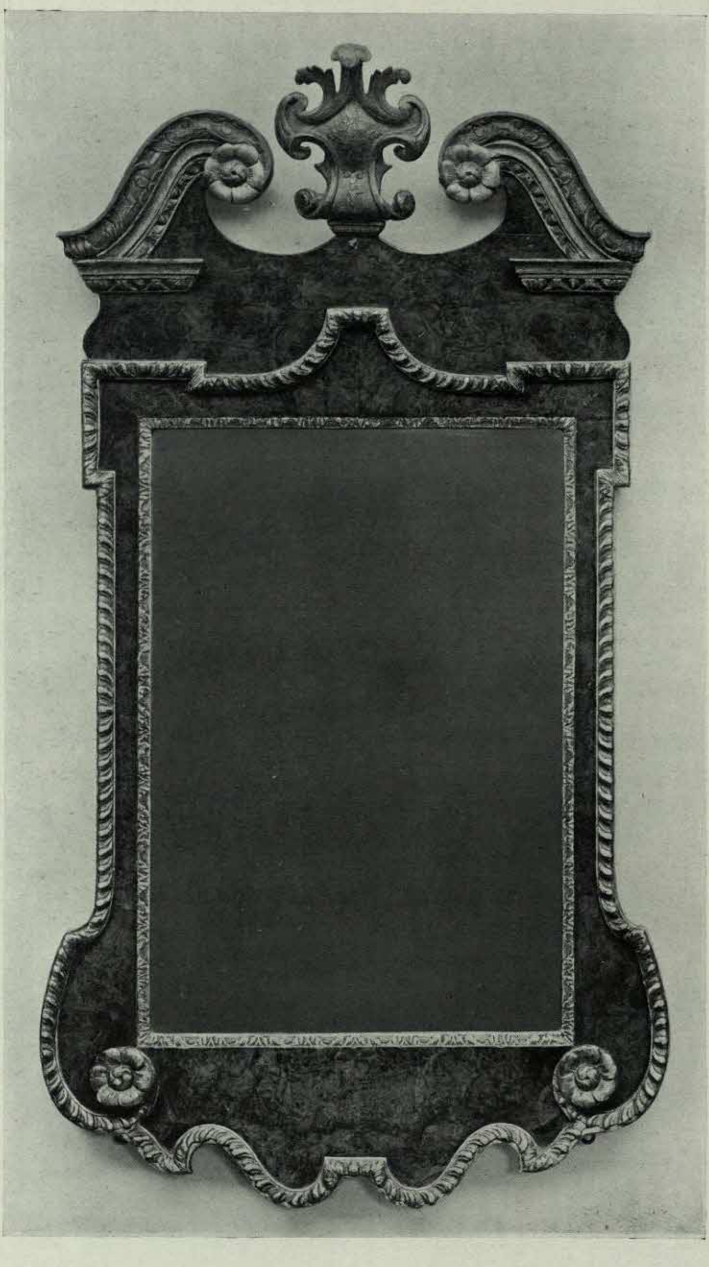
BOOKCASE OF CARVED OAK; ONE OF A PAIR FROM
DYRHAM PARK.
ENGLISH; PERIOD OF CHARLES II.



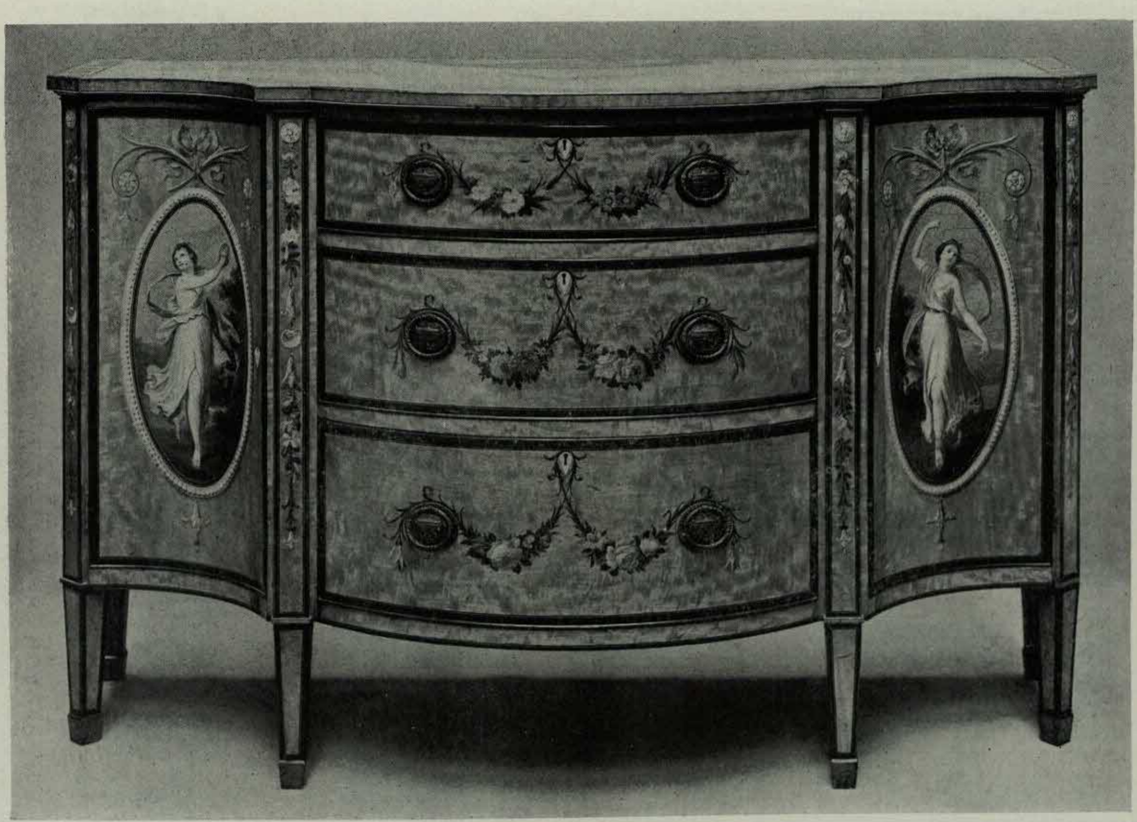
CABINET DECORATED IN BLACK AND GOLD LACQUER WITH STAND AND CRESTING CARVED AND GILT.
ENGLISH ; ABOUT 1690.



MIRROR IN FRAME OF CARVED AND GILT WOOD.
ENGLISH; ABOUT 1720-5.



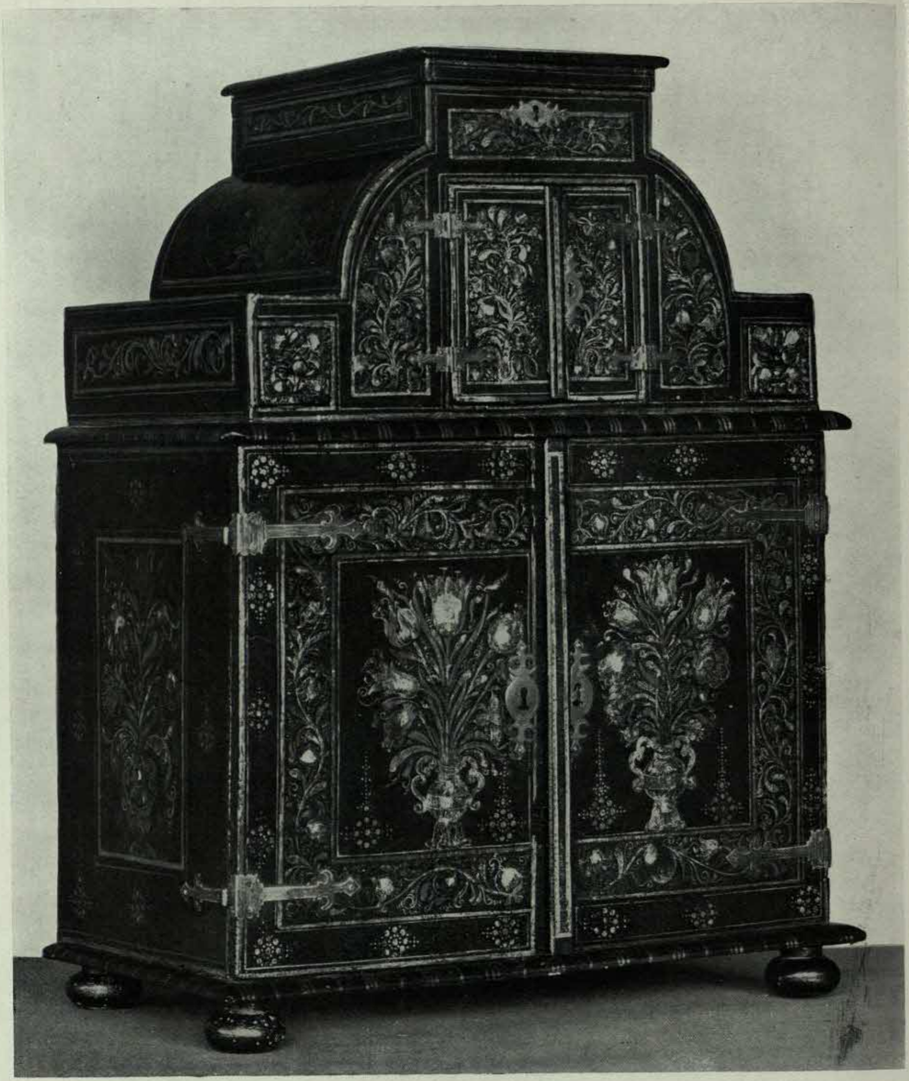
MIRROR IN FRAME VENEERED WITH BURR WALNUT, PARTLY GILT.
ENGLISH; ABOUT 1730.



COMMODE OF SATINWOOD WITH PAINTED DECORATION.

ENGLISH; LATE 18TH CENTURY.

FRANK AND HELEN LLOYD BEQUEST.



CABINET WITH PAINTED DECORATION AND MOTHER-OF-PEARL INLAY.
ENGLISH; EARLY 17TH CENTURY.

fine woods." Towards the end of the century painting and marquetry replaced carving on commodes; the shape was generally semicircular and the decoration in the classical style. Such decoration was often copied from paintings by Angelica Kauffmann, Zucchi, and Pergolesi, while William Hamilton, R.A., decorated the medallions for a cabinet made by Seddon and Shackleton for Charles IV of Spain. Hamilton is also said to have executed the paintings on the pair of commodes which have been added to the Museum collection by the Frank and Helen Lloyd Bequest. They have bow-shaped fronts, and are of satinwood with mahogany bandings. The drawers are painted with festoons of flowers, and have brass ring handles with backplates of classical design. The top drawer of each commode has a writing-slide above a number of small compartments for toilet requisites. On the cupboard doors are full-length female figures in classical costume bearing respectively cymbals, a sistrum, castanets, and a mask. The pilasters and sides are painted with floral pendants, ribbons, and musical instruments. The tops have borders of peacocks' feathers and landscapes within lunettes (*Plate* 49).

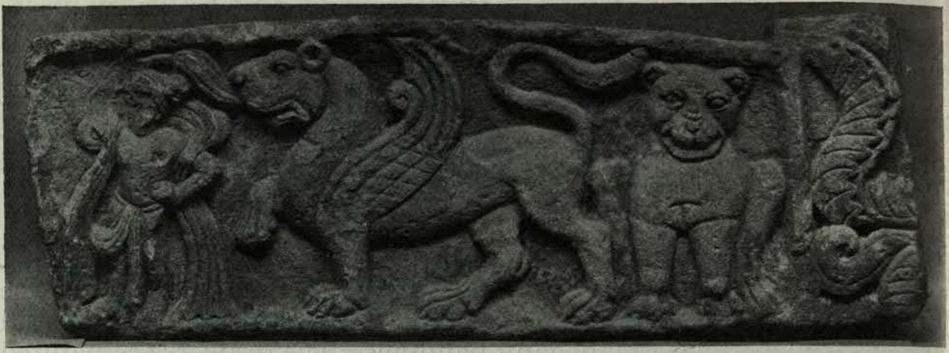


Fig. 29 (p. 79).

INDIAN SECTION

THE accessions by gift and purchase, together with the munificent bequest from the late Marquess Curzon of Kedleston, yielded a total of 324 objects. Lord Curzon's bequest to the Nation consists of choice pieces selected from that remarkable collection of Indian, Burmese, Siamese, Afghan, and Tibetan works of art, formed during his long period of office as Viceroy and Governor-General of India (1898-1905).

SCULPTURE. During the year the development of our subsection of Indian sculpture was materially assisted by various fortuitous gifts and many useful purchases, the latter made in direct response to the growing public demand for Indian and allied Eastern sculptures in stone and metal—mainly copper and bronze figures. The additions included works from India, Siam, and Tibet, and also one magnificent specimen from Cambodia. They serve to fill important gaps in our collections, and, for the most part, are still in an excellent state of preservation.

The Indian examples are of particular interest, in that they include seventeen characteristic Buddhist and Jaina sculptures of the period of the famous Kushan dynasty (*circa* A.D. 50-350), products of the ancient school of Mathura (now Muttra, in the United Provinces). It must suffice, however, if only two of them are here described and illustrated.

The most remarkable of the series is the 2nd century Buddhist "Winged Lion" bas-relief shown above (*Fig.* 29), dimensions 10¾ by 30¼ in., which, executed in the mottled iron-red sandstone of that locality, was formerly portion of an architrave on one of the gateways (*torana*) of the circular railing (*vedika*) surrounding a sacred monument—probably a *stupa*. Compared in kind with other surviving sculpture-details of the Kushan period, in its various phases, this work conforms more definitely to the "middle style" which came into being during the reign of Kanishka (*circa* A.D. 120-160); a style differing in aspect and less perfect than that of the Gupta period (*circa* A.D. 320-600). The characteristic features of this bas-relief are: (*left*) the flamboyant *dhoti* and scarf worn by the male figure; (*right*) the trident, or *trisula*, with its scroll-like prongs; (*centre*) the stately lions, which in form differ from those on the capital of the Asoka pillar at Sarnath, and, to a lesser extent, from those on the Scytho-Parthian capital, now in the British Museum, The latter, moreover, is inscribed with the names of certain Satraps of the period immediately preceding that of the Kushanas.

Next, and one of which is depicted on *Plate* 51, are the two attractive relief figures of *Yakshis*, in red sandstone, dimensions 20½ by 8 in., which formerly graced the front and back of a torana-bracket on another monument. Each female figure is executed in the characteristic fashion of the Kushan-Mathura school of the 2nd century A.D., and is represented, semi-nude, wearing a heavy metalwork girdle and other jewellery, standing beneath the Asoka-tree (*Jonesia Asoca*)—the "sorrowless-tree" or "heart's-ease" of the Mahabharata epic. The *Yakshi*, or *Yakkhini*, a semi-divine dryad or wood-nymph, is also the "Tree Mother" or "Tree Sprite" (*Devata*) of Indian folk-lore, and therefore belongs to the foretime cult of tree-worship which preceded Buddhism by many centuries. Her appearance and use as a decorative detail in Buddhist and Jaina monumental sculpture is explained in the suggestion that the *Yakshi* motive and subject, not to be avoided by the later religions, was retained in deference to popular superstition. The railing-pillars (*thaba*) of the Kankali Tila Stupa at Muttra are decorated with similar relief-figures, and earlier period *Yakshis* of a slightly less voluptuous type appear on the torana-pillars at Bharhut, in Central India.

A timely purchase secured for the Department a magnificent example of Tamil (Dravidian), so-called "bronze sculpture" of the best period of the Chola dynasty, *circa* 12th century A.D., namely an image recently found in the Ramnad Zamindari, Madura District, Madras Presidency (*Plate* 52).[1] This beautifully modelled figure, a hollow casting in copper by the *cire perdue* process, now finely patinated, exhibits all the well-defined characteristics of the remarkable metal-sculptures produced under the Chola dynasty, a period which attained its high-water mark between the 11th and 13th centuries. It represents Ramachandra, the hero of the Ramayana epic (Rama with the bow: Vishnu's seventh incarnation), as prince and heir to the throne of Ayodhya (now known as Oudh), standing on a lotus-throne (*padmasana*), in the plenitude of his physical strength, with right hand bent to hold the charmed bow, named Kodanda, and the left posed to grasp the slender arrow—now missing. Furthermore, as denoting his exalted rank and noble character, he is wearing the *kirita-makuta* crown (a Vaishnava headdress of distinctive shape), as well as the *kati-banda* girdle, the *arunonmalai* buckle, the *urumalai* festoons, and other ornaments and auspicious marks. Notwithstanding the fact that their system of modelling was standardized, and consequently restricted, it is impossible to gainsay the artistic excellence of the "bronzes" of this period. Their stereotyped style was the outcome of the image-maker's strict adherence to the system of codified forms laid down in the ancient textbook of the *Silpasastras* (the Science of Arts and Professions), which, in turn, were derived from still more remote Sanskrit treatises on architecture, sculpture, etc.

Also of this school, but of later period (*circa* 14th-15th centuries), were the seven smaller "bronzes" received with Lord Curzon's bequest; images of Vishnu, Lakshmi, and Hanuman found, about 1900, on the site of a Vaishnava temple, near Coimbatore, Madras Presidency. These figures, if less slender in form that those of the 12th century, still retain most of the good points, especially character and style, of the best works of the Chola dynasty. Seemingly, they all possess a patina of unusual reddish-brown tone, but, when closely examined, are found to be surface-speckled with the red oxide of copper. We are therefore confronted with the certainty that, for some unknown reason, or cause, the images have been subjected to an ordeal by fire, in fact to an intense heat almost equivalent to the melting point of copper.

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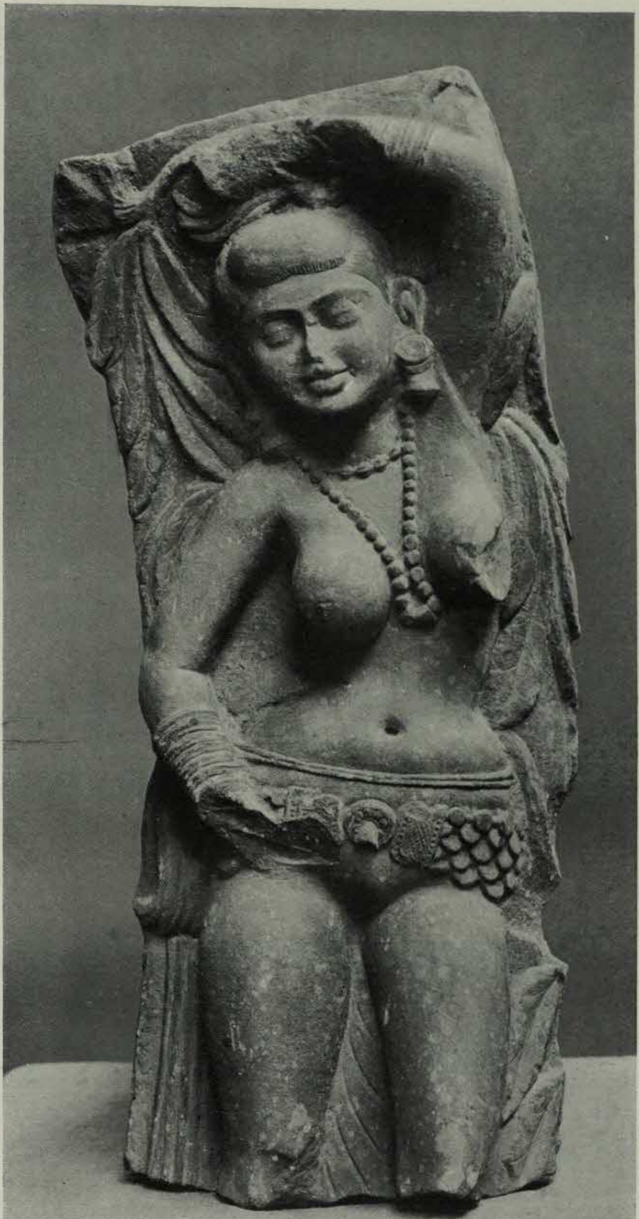
[1] As attested by coins and inscriptions, the Madura country passed under the Cholas (the *Chorai* of Ptolemy) about the 10th century A.D.



RELIEF FIGURE OF A YAKSHI.
MATHURA; 2ND CENTURY.

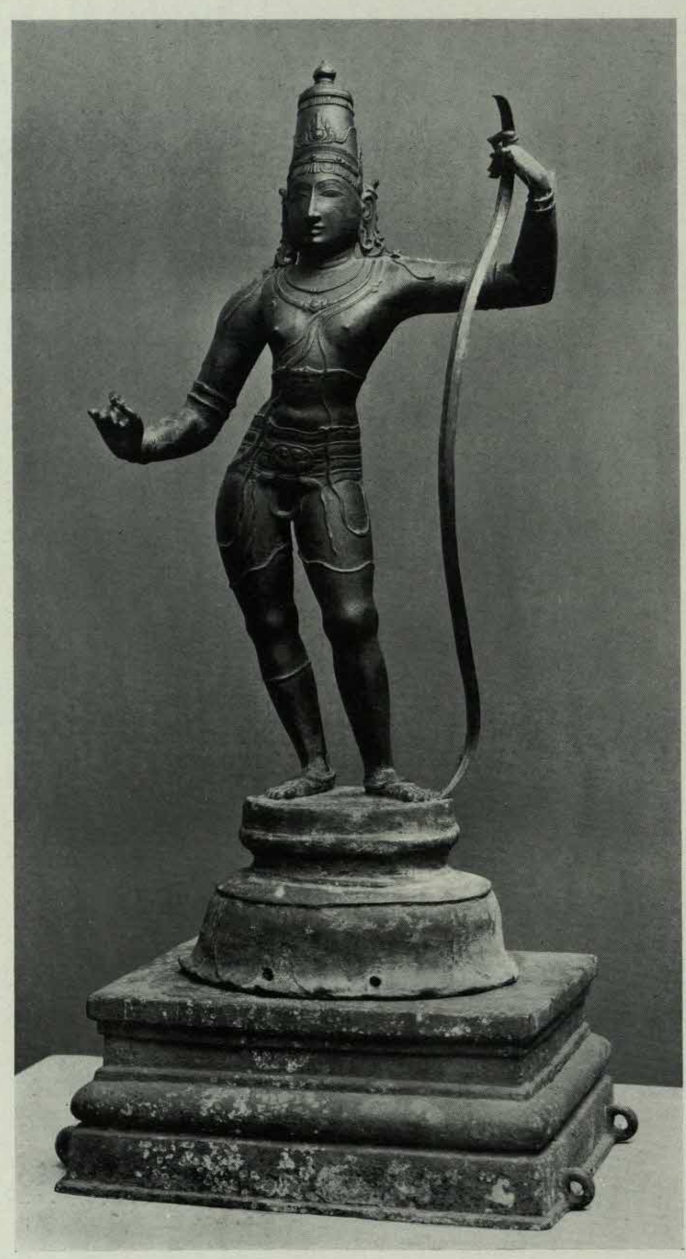
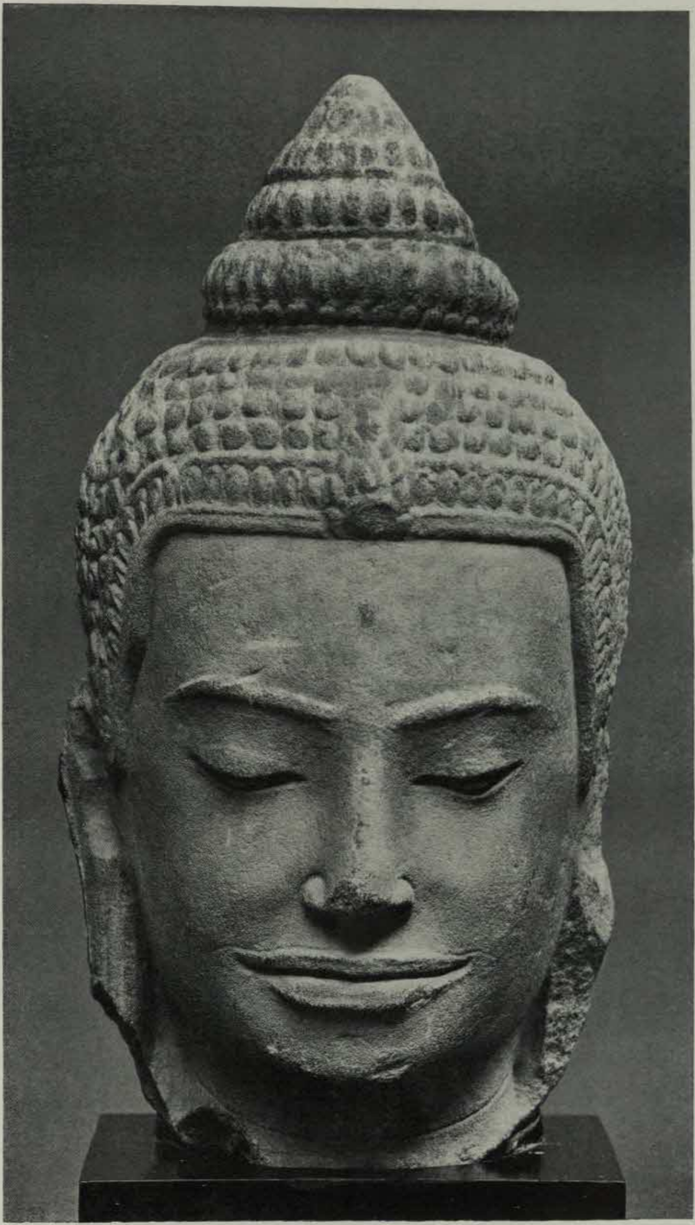
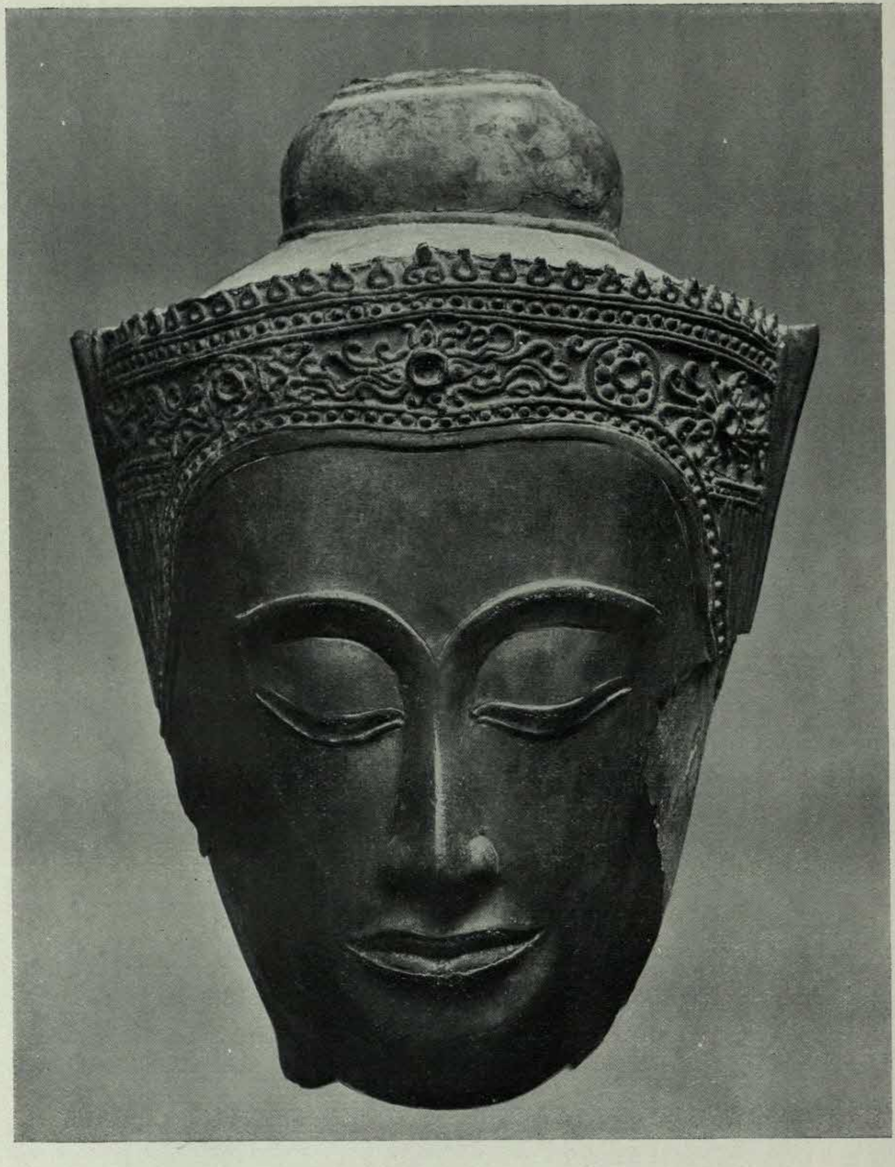


IMAGE OF RAMACHANDRA. MADURA; 12TH CENTURY.



BUDDHA HEAD. CAMBODIAN (KHMER); *circa* 9TH CENTURY.



BUDDHA HEAD. SIAMESE (AYUTHIA); 14TH-15TH CENTURY.

A singularly important purchase was a beautiful example of Indo-Chinese 9th century sculpture, produced during the best period of the empire of the Cambodian (Khmer) kings in the territory now known as Siam. Khmer art maintained a high degree of excellence from about the end of the 7th century to the middle of the 14th century, but came to a somewhat sudden end in the year 1350, when the N. Siamese (Tai-Shan) ruler, Pra Chao U T'hong, shattered Cambodian supremacy and established a new capital at Ayuthia. This object, the head detached from a statue of Gautama Buddha, executed in pale buff-coloured sandstone, height 15½ in., was found in January 1924 on the site of the Wat Maha That monastery, at Lopburi, near Bangkok. Dr. Coomaraswamy, in describing a similar object in the Boston Museum collection, states that " the ethnic type is very pronounced, with an affect of realism " ; and so with our head, which, whilst strongly Khmer or Proto-Malayan in character, reveals a generous leavening of Indian influences. Its most distinctive features are: the five-tiered conical protuberance on the skull (*ushnisha*), the meditative and slightly smiling countenance, the slanting half-closed eyes, and the widespread mouth (*Plate* 53).

By good fortune, as following in natural sequence, we also purchased in the London market three excellent examples of Siamese (Tai-Shan) art of the classic or early Ayuthia period (14th-16th centuries A.D.).[1] They consist of two heads from large Gautama Buddha images and a small standing figure of the Dipankara Buddha, all 14th century bronzes, beautifully fashioned and moulded hollow-castings, of extraordinary thinness, prepared by the *cire perdue* process. Each piece is pleasingly coated with a characteristically dark patina—due to the peculiar composition of the alloy—and still retains intact its original clay core baked into a solid mass. Judging from the brick-like appearance of this substance, it would seem that the modellers of early period employed a similar plastic material to that used in Siam and Burma at the present day, *i.e.*, an admixture of clay, sand, and rice-husks. In addition to both of its ears, the head selected for illustration (*Plate* 54) has also lost the cone-shaped finial from above the *ushnisha* protuberance. The former, elongated and curving, were probably adorned with massive pendant ear-rings.

Tai-Shan art appears to have developed in the north, in the

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[1] Examples of the decadent or late Ayuthia period (17th-18th centuries) are also exhibited in our collection.

Sukothai-Sawankalok area, about the 6th century A.D., and after spreading downwards, *via* the Pitsankalok-Lopburi area, to Ayuthia, to have radiated from thence in all directions. It is of interest, therefore, to note that by additional purchase the Museum secured three magnificent 13th century bronzes, hollow-cast and of dark patina, recently found at Chieng-Mai and Chieng-Sen in Northern Siam. Also, and obtained from a site near the former town, which became the Tai-Shan capital in the year 1281, a large, finely modelled head, as well as the right arm belonging to another Buddha image. The latter item, most perfectly formed, has the hand bent in the usual " witness " or " earth-pointing gesture " (*bhumisparsa mudra*). Furthermore, and also from Chieng-Sen, which is on the Siam border of the South Shan States, a somewhat smaller head of Gautama Buddha, finer in workmanship but less powerful in effect. Due to a deceptive quality in its slate-coloured patina, this object, even at close quarters, appears to be a sculpture in stone.

Lord Curzon's bequest provided several magnificent additions to our already important collection of Tibetan monastic sculptures in metal. The outstanding example is a work by a master-craftsman, in or about the 15th century, the superb figure of The Green Tara (The Lamaist Goddess of Mercy: The Green Saviouress: Consort of Avalokita, or Avalokitesvara, the Patron God of Tibet) shown here on *Plate* 55. This feminine deity was added to the Northern Buddhist pantheon about the 6th century A.D., and her extreme popularity in Tibet is best explained by quoting the devout Invocation in one of the Lamaist prayer-books, a manual of worship entitled " The Praise and spells of The Pure Original Tara ":

> " Hail ! O Verdant Tara !
> The Saviouress of all beings !
> Descend, we pray Thee, from Thy heavenly mansion, at Potala,
> Together with all Thy retinue of gods, titans and deliverers !
> We humbly prostrate ourselves at Thy lotus-feet !
> Deliver us from all distress ! O Holy Mother ! "[1]

The image is modelled in three detachable sections: (*a*) the crown; (*b* and *c*) the upper and lower portions of the body, joining at the waist. The parts, thin hollow-castings in copper by the *cire perdue* process, surface gilt, are chiefly decorated in tempera-colours

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[1] *Lamaism, or The Buddhism of Tibet*, by L. A. Waddell, 1895.

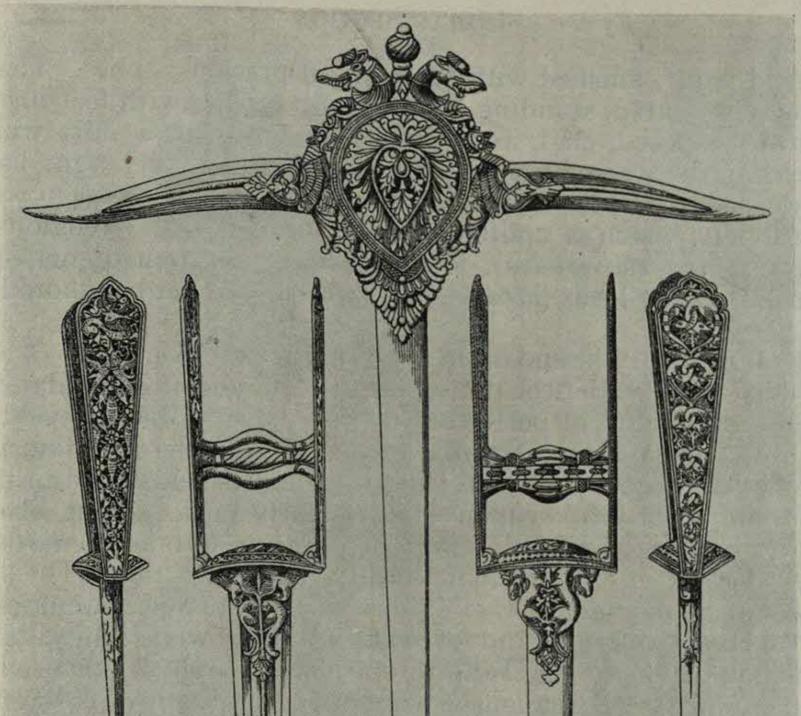

Fig. 30 (p. 84).

G

and gold paint, finished with jewelling of precious stones. The goddess is represented, standing erect, height 35½ in., with feet together, her torso exposed, clad, as to her lower limbs, in a skirt which is secured at the waist by a gem-encrusted girdle. Her right hand is held downward in the "bestowing of charity" gesture (*varada mudra*), and the left, which is uplifted in the pose denoting "religious controversy" (*vitarka mudra*), formerly held the stem of her special symbol, the blue-lotus (*utpala*), seen attached to her left shoulder.

ARMS. Until the end of the 18th century the ironsmiths of Southern India, living under the patronage of Raja and of Zamindar, maintained a high state of perfection in their work. Madura, Godavari, Tanjore, Vizagapatam, Malabar, Coorg, and other districts in the Madras Presidency, possessed hereditary craftsmen skilled in the art of working steel into weapons—particularly in fashioning blades of superior quality and finish, and in decorating hilts and guards with chiselled work of extraordinary beauty and perfection. The swordmakers of Sivaganga, in the Madura district, of Konasamudram, in the Godavari district, and of Tanjore City, were indeed famous throughout India. The Tanjore craftsmen excelled as chisellers of ornament on steel weapons (swords, daggers, katars, spear-heads, etc.), and, for the most part, had resort to animal forms derived from motives used in the Dravidian temple-sculpture of their locality. A collection of choice 17th and 18th century specimens existed, until recent times, in the old Palace Armoury in the Fort at Tanjore (*Fig.* 30).[1] Both the craft of the sword-maker and the art of the chiseller in steel are now practically extinct in Southern India. Since about 1850 the output at Tanjore has to be regarded as a negligible quantity. Sadder still, Mr. E. B. Havell, after visiting Sivaganga in 1889, reported finding only three of its hereditary ironsmiths then at work, and described them as "the sole descendants who retain somewhat of the skill of their forefathers—or who find any employment for it."

The three excellent examples of late period, chiselled-steel weapons from Tanjore here illustrated (*Plate* 56), are now the property of this Museum; the early 19th century elephant-goad (*ankus*) was presented this year by Sir Philip P. Hutchins, K.C.S.I., and the two 18th century spear-heads (*sangu*) were acquired by purchase.

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[1] *Handbook of Indian Arms*, by the Hon. W. E. Egerton, M.A., M.P., 1880.

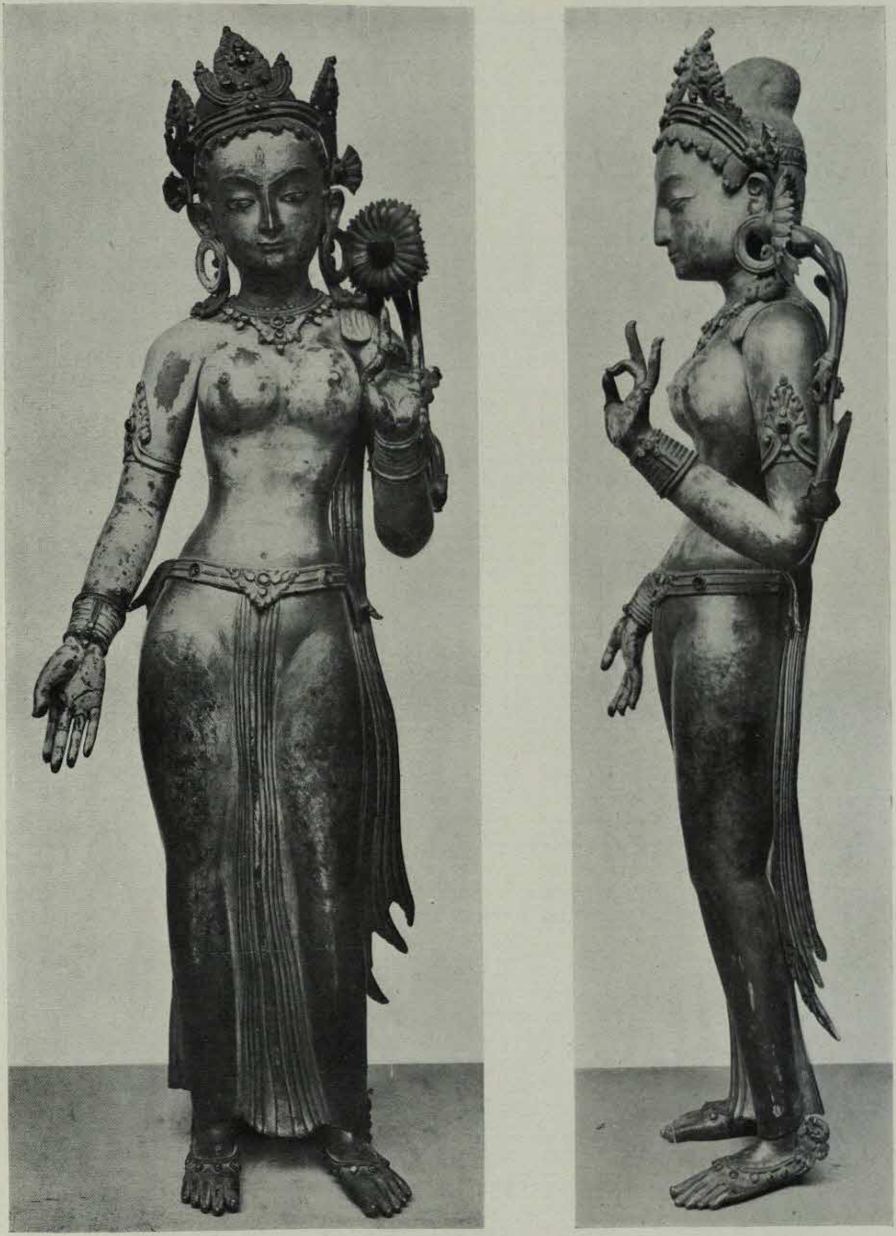
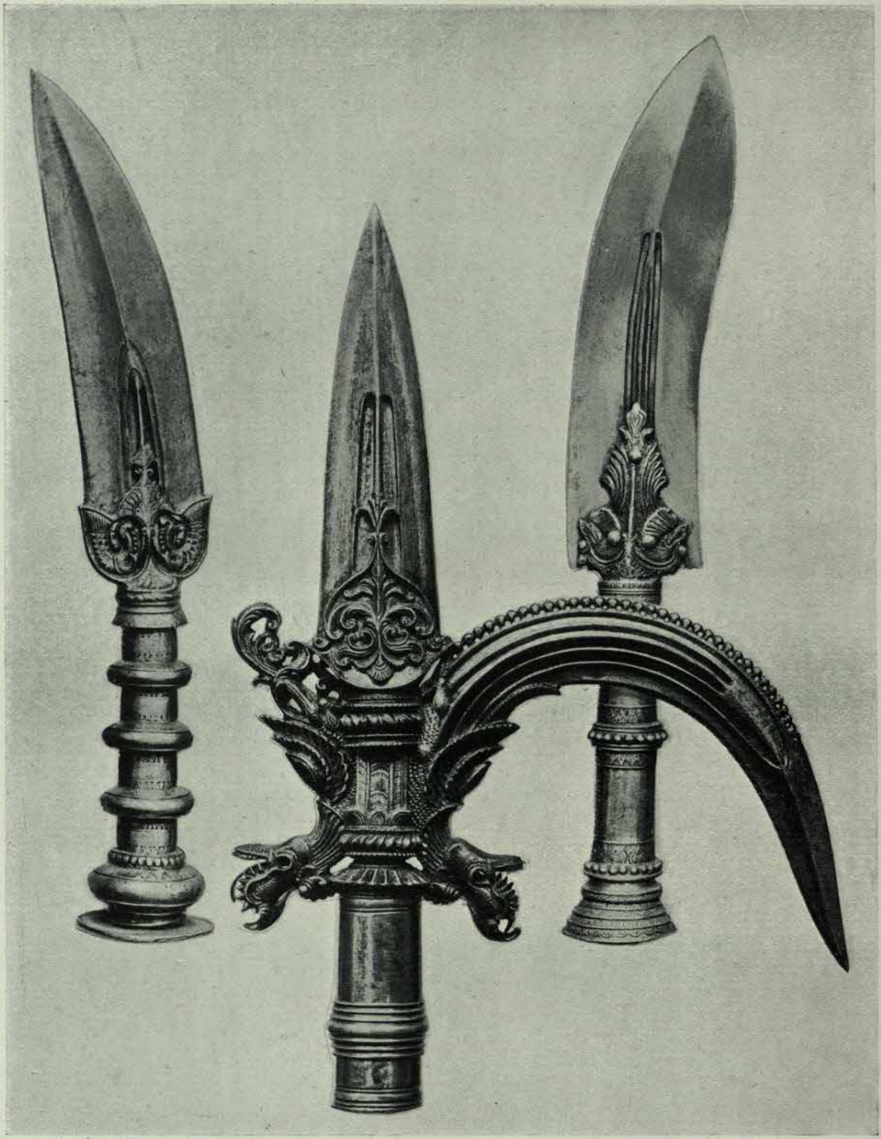
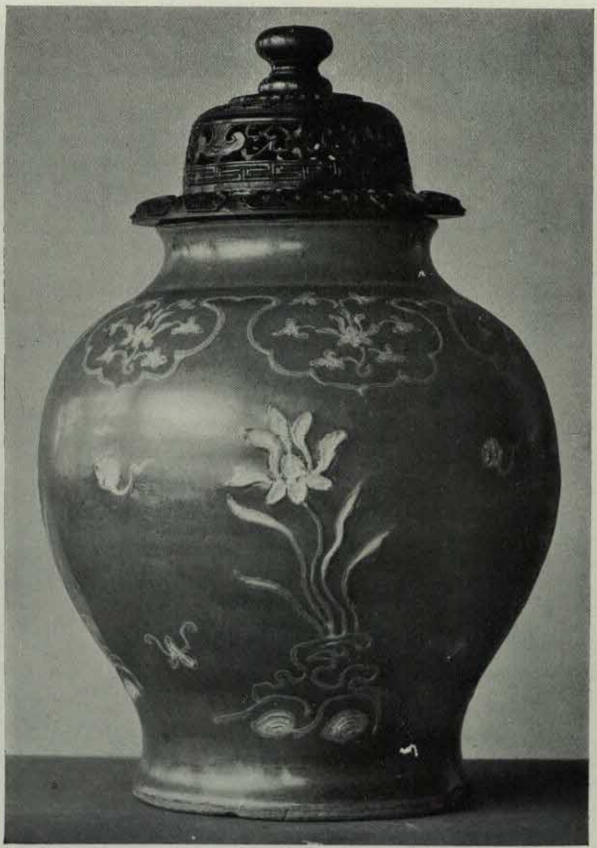


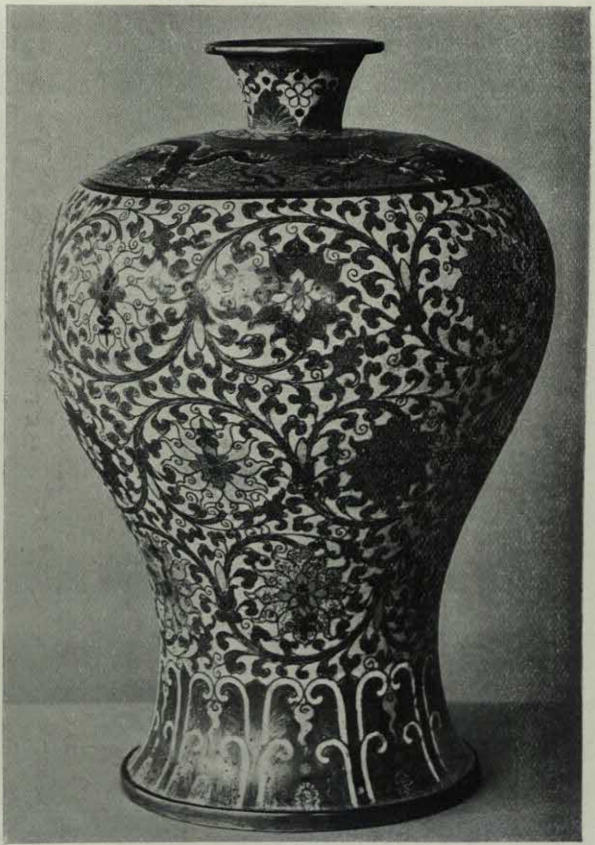
IMAGE OF TARA. TIBETAN (LAMAIST); *circa* 16TH CENTURY.



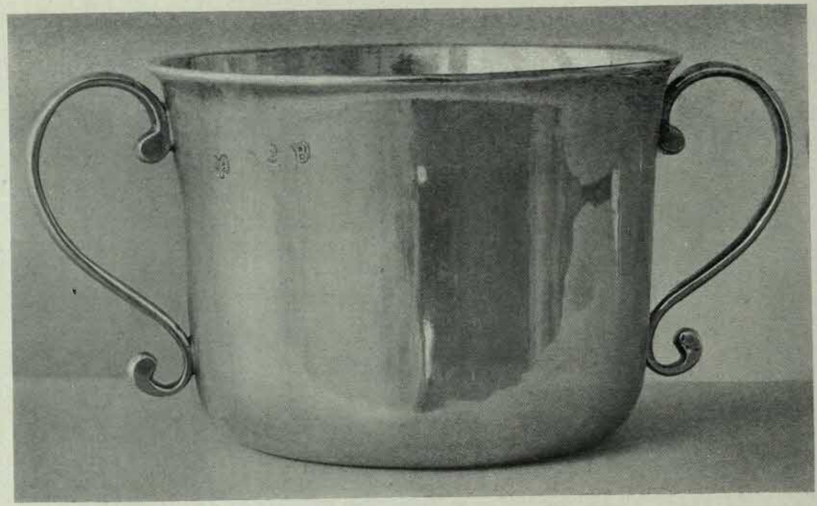
CHISELLED STEEL WEAPONS. TANJORE; 18TH AND EARLY 19TH CENTURIES.



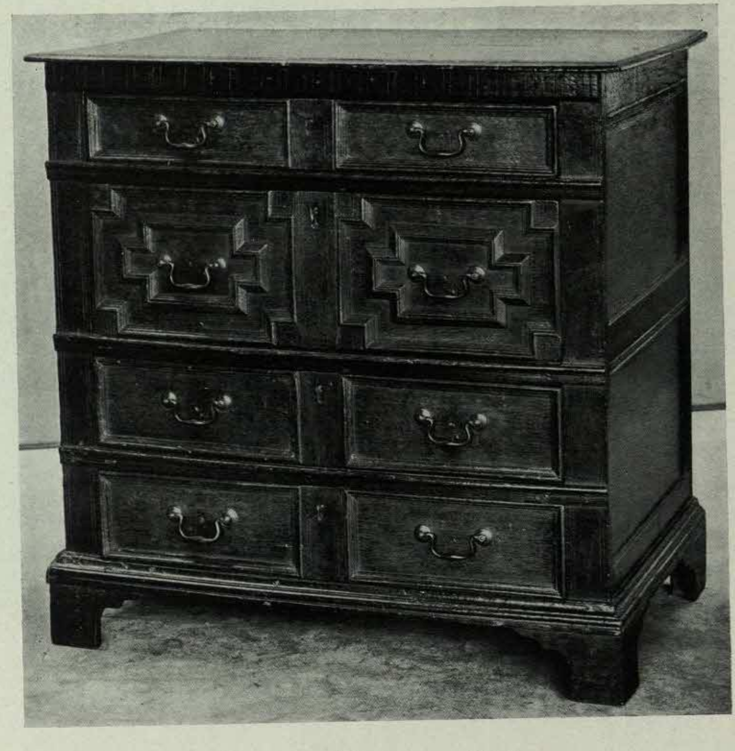
VASE. PORCELAIN. CHINESE; MING DYNASTY (1368-1643).



VASE. COPPER DECORATED WITH CLOISONNÉ ENAMELS. CHINESE; ABOUT 1700



PORRINGER. SILVER. BY THOMAS MASON.
ENGLISH; HALL-MARK FOR 1717-18.



CHEST OF DRAWERS. OAK.
ENGLISH; LATE 17TH CENTURY.

DEPARTMENT OF CIRCULATION

THE gifts received in 1927 were fewer in number than in past years, but they included two of unusual importance. The first, from Mr. C. M. Powell, was a nearly complete set of plates from Turner's "Liber Studiorum"; the second, from Mr. T. B. Clarke-Thornhill, was a collection of embroidered and woven fabrics, chiefly Japanese (see pp. 86 and 87 below). It is to be regretted that no gift of English silver of the 17th or 18th century—one of the weakest sections in the Travelling Collections—can be recorded this year.

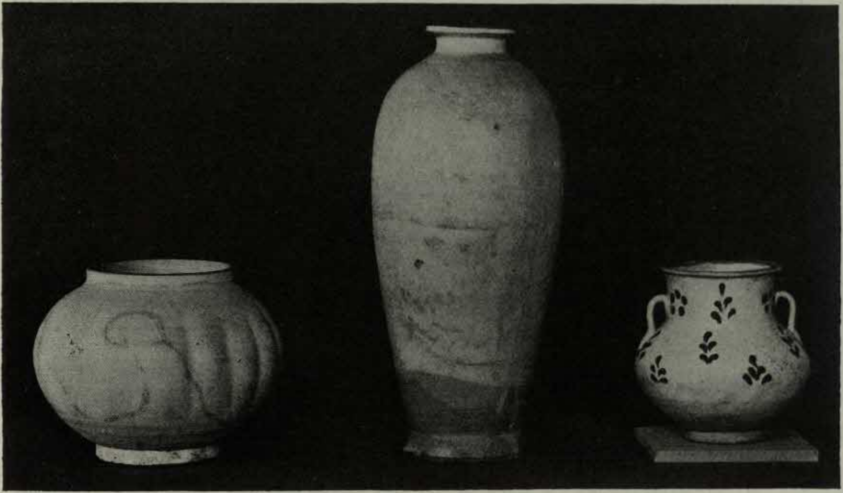


Fig. 31 (p. 86).

CERAMICS. The purchases were mainly confined to the wares of the earlier Chinese dynasties. They included several vases, bottles, and bowls of the Sung dynasty (960-1279), some of which are illustrated on *Fig.* 31, and a large porcelain vase of the Ming dynasty (1368-1643), decorated with a lotus design in brown slip over a glaze of deep blue (*Plate* 57).

METALWORK. Mr. Arthur Hurst, a generous benefactor of the Travelling Collections in 1925 (see *Review of Principal Acquisitions*, 1925, page 79), gave in 1927 an English gold watch by John Frost with decoration in high relief and bearing the London hall-mark for 1765. A few purchases were made with a view to strengthening the weak sub-section of English 18th century silver: the most noteworthy was a finely wrought two-handled porringer of 1717-18 by Thomas Mason (*Plate* 58). The Travelling Collections are lacking in good specimens of brass-work, and during the year under review the Department was able to secure several interesting additions, notably a German (Augsburg) 16th century casket of engraved steel with applied ornament of gilt brass. The purchases of Chinese metalwork included a pair of vases decorated with cloisonné enamels, probably made originally for the use of the Imperial Palace at Pekin (*Plate* 57).

TEXTILES. Most of the gifts received by the Department in 1927 were in the sub-section of Textiles. Of outstanding interest was that made by Mr. T. B. Clarke-Thornhill, who generously gave nearly fifty woven fabrics and embroideries. A great number of these were Japanese work of the 19th century, but the gift also included the 18th century Bokhara coverlet embroidered in coloured silks illustrated in *Fig.* 32; a Persian coverlet, the centre of 17th century velvet, the borders of 18th century brocade; and several panels of Spanish 18th century embroidery. Miss Gardiner presented an early 18th century English apron embroidered in coloured silks, a large panel of Chinese painted silk, dating from the 18th century, and other specimens. No important fabrics were purchased, but the acquisition of a number of examples of modern Albanian, Dalmatian, and Swedish weaving and embroidery may be noted in view of their great interest for schools.

WOODWORK. An English livery cupboard of oak dating from the second half of the 17th century, a variety of cupboard hitherto unrepresented in the Travelling Collections, was given by Mrs. A. L.

Hewitt. The Frank and Helen Lloyd Bequest noted on p. 77 above included two specimens for the Travelling Collections, a Pembroke table in satinwood and a mahogany chair in the style of Sheraton. These collections are weak in small pieces of English furniture, especially those dating from the first half of the 18th century, and gifts of such specimens would be very welcome. The purchases of woodwork included an English oak chest of drawers of the second half of the 17th century (*Plate* 58), and a walnut piquet table of the early 18th century, also English work.

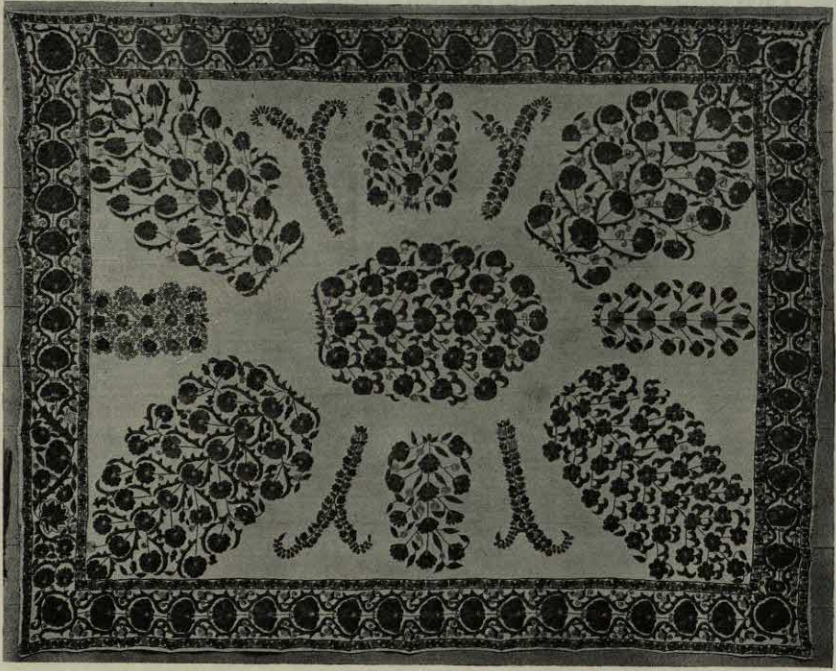


Fig. 32 (p. 86).

PRINTS AND DRAWINGS. In view of the existence of a large collection of prints from Turner's "Liber Studiorum" in the Department of Engraving, Illustration and Design it was decided, with the donor's generous consent, that the fine collection of prints—mostly first states—given by Mr. C. M. Powell, of Guildford—should be included in the collections available for loan to local institutions. Turner's "Liber Studiorum" is one of the greatest achievements of his genius, and has been a constant inspiration to students of etching, mezzotint, and aquatint ever since it was issued by the artist. The Museum is very fortunate in having the opportunity to add this magnificent series to its Travelling Collections. Brief notes of further additions to the Travelling Collections by gift and purchase will be found on pages 118-122 below.

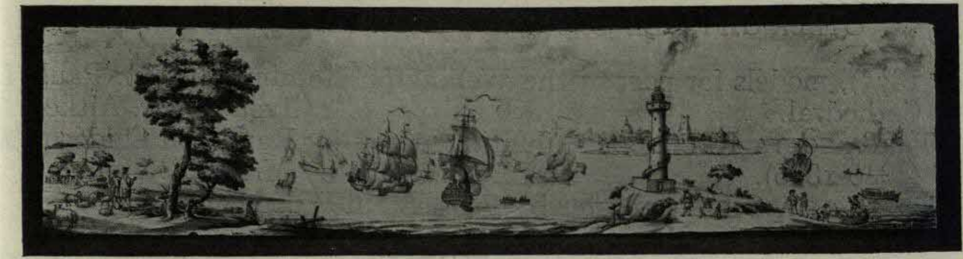


Fig. 33 (p. 91).

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1927

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

A STATUETTE of St. Mary Magdalen in painted and gilded wood, bearing on the base the mark BREUSEL.
Bequeathed by the late Mr. F. Leverton Harris.

A CURIOUS STEATITE RELIEF representing a seated man wearing a fur coat and cap; round the border is an inscription in Greek letters taken, with some errors, from a coin of Eucratides, King of Bactria, about 175-129 B.C., but the date of the relief can hardly be earlier than the 17th century. Given by Mr. A. R. Rangabé.

A SILVER MEDAL of William of Orange with, on the reverse, his wife Charlotte of Bourbon, by Conrad van Bloc, dated 1577.
Given by Mr. Henry Oppenheimer through the National Art-Collections Fund.

A SMALL COLLECTION OF GERMAN AND ITALIAN 16TH AND 17TH CENTURY PLAQUETTES. Given by Dr. W. L. Hildburgh, F.S.A.

A NUMBER OF 17TH AND 18TH CENTURY IVORIES, mostly Spanish and Portuguese. Given by Dr. W. L. Hildburgh, F.S.A.

TWO RELIEFS in plaster of cherubs' heads by Alfred Stevens (1817-

1875), models for part of the Wellington Monument in St. Paul's Cathedral. Given by Mr. Aitken.

A TERRA-COTTA RELIEF of a hunting party by Randolph Caldecott (1846-1886). Bequeathed by Mr. J. R. Holliday.

A TORSO OF A GIRL in plaster by F. Derwent Wood, R.A. Given by Mrs. Derwent Wood in memory of her husband.

DEPARTMENT OF CERAMICS

ORIENTAL POTTERY. (*See also pp.* 9 *and* 10)

STONEWARE BOWL with cream-coloured glaze, from excavations at Külühsien. Chinese, Sung dynasty. Given by Mr. A. L. Hetherington.

PORCELAIN BOWL painted in blue with the Crucifixion. Chinese, reign of K'ang Hsi (1662-1722). Given by Dr. L. A. Lawrence.

PORCELAIN VASE with celadon glaze, with the mark of the Ching Tê period (1004-1007). Chinese, period of Yung Chêng (1723-1735). Purchased.

TWENTY-SIX PIECES OF COREAN POTTERY, including a black unglazed cooking-pot of the Silla period, celadon wares with incised, painted, and *mishima* decoration of the Kōrai period, and blue-and-white porcelain of the 17th and 18th centuries. Given by Mr. W. M. Tapp, LL.D.

SEVERAL PIECES OF PERSIAN (*Plate* 19) AND SYRIAN (*Fig.* 34) POTTERY. Purchased.

CONTINENTAL EARTHENWARE AND STONEWARE. (*See also pp.* 15 *and* 20)

A COLLECTION OF MAIOLICA HOLY-WATER STOUPS. Italian, 17th and 18th centuries. A DISH OF NETHERLANDISH MAIOLICA of the 16th century;[1] and VARIOUS OTHER PIECES OF CONTINENTAL EARTHENWARE AND PORCELAIN. Given by Signora Ada Cardinale.

JUG OF ROUEN FAÏENCE, dated 1735. Given by Mrs. E. B. Ede.

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[1] Probably made at Antwerp. The type is discussed in B. Rackham, *Early Netherlands Maiolica*, London, 1926, pp. 112 ff.

THREE PIECES OF FAÏENCE, including a Stockelsdorff tureen and a Niderviller plate. Given by Mr. Stuart G. Davis.

VARIOUS PIECES OF CONTINENTAL POTTERY, including a cup and saucer of Böttger's red stoneware with remains of floral decoration in lacquer gilding, and two Austrian tankards.
Given by Mr. W. Ridout.

SEVERAL PIECES OF EARTHENWARE AND STONEWARE, including a Siegburg jug in the form of a man in 16th century dress.
Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.

ENGLISH EARTHENWARE AND STONEWARE.

(*See also pp.* 18 *and* 23)

TILE with fleur-de-lys in relief, brown-glazed, from North Devon, dated 1708. Given by Mr. G. McN. Rushforth, F.S.A.

DISH, enamelled earthenware, painted with formal flowers in colours. Bristol, 17th century. Purchased.

ANOTHER SIMILAR. Given by Signora Ada Cardinale.

PLATE, Bristol delft, dated 1738. Given by Mrs. Stuart Campbell.

MANTELPIECE PANEL of delft ware, painted in blue with a harbour scene. Bristol, middle of 18th century. (*Fig.* 33.) Purchased.

MUG, probably Bristol delft, dated 1755. Purchased.

TWO STAFFORDSHIRE POTTERY FIGURES. Given by Mr. J. D. Kennedy through the National Art-Collections Fund.

MISCELLANEOUS

SEVEN PIECES OF ANCIENT PERUVIAN POTTERY.
Given by the Misses Helen, Beatrice, and Katharine Kendall.

MODERN POTTERY

GROUP OF CHEETAHS, made by Miss Stella Crofts.
Given by Mr. T. F. Wilson.

STONEWARE BOWL, made by Alfred G. Hopkins.
Given by a group of visitors to the Museum.

JAR, made by Miss Frances Richards.
Given by Mrs. J. Cochrane Shanks.

CONTINENTAL PORCELAIN. (*See also p.* 27)

PASTILLE-BURNER with figures, plain white. German (Meissen), middle of 18th century. Given by Mr. A. H. S. Bunford.

GROUP OF LOVERS. German (Ludwigsburg) porcelain, about 1770.[1]
Purchased.

SAUCER painted in blue, and ANOTHER, painted in colours with a *putto*. Venice, 18th century. Given by Mr. A. L. B. Ashton.

FIGURE OF SUMMER. Italian (Vinovo), late 18th century.
Given by Lt.-Col. F. R. Durham.

CUP AND SAUCER. Italian (Treviso), about 1800.
Given by Lieut.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.

ENGLISH PORCELAIN. (*See also p.* 26)

SCENT-BOTTLE AND TWO SEALS. Chelsea, about 1760.
Given by Mr. Mill Stephenson, F.S.A.

TUREEN AND COVER, moulded with cabbage-leaves and painted with figures in landscapes. Bow, about 1765.
Given by Messrs. Stoner and Evans.

CUP AND SAUCER painted by T. J. Bott. Worcester, dated 1859.
Bequeathed by the late Miss M. E. M. Durham.

GLASS VESSELS. (*See also pp.* 27 *and* 30)

COLLECTION OF ANCIENT ROMAN GLASS VESSELS.
Given by the Rt. Hon. Lord Howard de Walden and Seaford.

GLASS VESSELS of various periods, including a covered goblet of Silesian glass engraved with an equestrian portrait of Frederick William I of Prussia (*Plate* 16), and a wine-glass engraved with the arms of Amsterdam and dated 1750.
Given by Mrs. Fuller Maitland, from the collection of the late W. Barclay Squire. (*See also p.* 30.)

GLASS JUG. English, about 1840. Given by Mr. A. Diplock.

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[1] Compare H. Christ, *Ludwigsburger Porzellan-figuren*, 1921, Pl. 57, pp. 24-25.

STAINED GLASS. (*See also p.* 30)

LEADING OF A STAINED-GLASS MEDALLION of the 13th century; the Virgin and Child enthroned, from one of the west windows of Upper Hardres Church, Kent. Given by Mr. S. Caldwell.

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS, AND DRYPOINTS

PORTRAIT OF HANS SACHS: engraving by Jost Amman. Given by Mr. R. D. German.

ENGRAVING by Joseph E. Southall, and an ETCHING by W. Walcot. Given by Miss E. P. McGhee.

SERIES OF ETCHINGS (25) by Albert Delstanche. Given by the Artist.

ETCHINGS (5) by Arthur Briscoe. Given by the Artist.

LOCH ALINE: drypoint by Sir D. Y. Cameron, R.A. Purchased.

ETCHINGS, LITHOGRAPHS, AND WOODCUTS (19), by various French artists (selected from the Exhibition of Contemporary French Prints at the Victoria and Albert Museum, 1927). Purchased.

ETCHINGS (3), issued as presentation plates for 1927, of the Print Collectors' Club. Given by the Print Collectors' Club.

CASTOR: etching by F. L. Griggs, A.R.A., R.E. Purchased.

ETCHINGS AND ENGRAVINGS (5) by Robert S. Austin, A.R.E. Purchased.

MEZZOTINT PORTRAIT OF DR. NATHANIEL SPENS, after Raeburn, by H. Macbeth-Raeburn, A.R.A., R.E. Given by the Artist.

WOOD-ENGRAVINGS

ORIGINAL WOOD-BLOCK, AND WOOD-ENGRAVINGS (2) on silk, by Thomas Bewick. Given by Mr. A. C. Marshall.

WOODCUTS (12) by Arthur J. Gaskin. Given by the Artist.

WOODCUTS (5) by Clare Leighton. Given by the Artist.

WOODCUTS by Gordon Craig (2), C. Pellew, Ethelbert White, Noel Rooke, John Nash, E. Daglish, C. W. Taylor, etc. Purchased.

POSTERS

TWELVE GERMAN POSTERS were purchased, and over FIFTY BRITISH POSTERS were presented. Among donors were the Empire Marketing Board, the Underground Railways, the London and North Eastern Railway, the Southern Railway, Messrs. Rous and Mann, Mr. C. G. Holme, Messrs. Heal, Mr. F. Pick, and Sir Nigel Playfair.

ILLUSTRATION AND BOOK-ORNAMENT

BOOKPLATES designed by A. J. Downey (4), C. W. Sherborn (4), W. F. Hopson (6), and G. W. Eve (67).
Given by Mr. G. H. Viner, F.S.A.

DRAWINGS (4) by Linley Sambourne for *Punch*.
Given by Mr. Harold Hartley.

ART OF THE THEATRE

DESIGN by F. Cayley Robinson, A.R.A., for setting of *The Blue Bird*. Purchased.

DESIGNS (3) by Barnett Freedman for a "London" Ballet.
Purchased (from the funds of the International Theatre Exhibition).

COSTUME DESIGNS (3) by Randolph Schwabe for *The Enchanted Cottage*. Purchased (from the funds of the International Theatre Exhibition).

DRAWINGS (9) by Randolph Schwabe of characters in the Russian Ballet. Given by the Artist.

DESIGN by Natalia Gontcharova for Madame Anna Pavlova.
Purchased.

DESIGN by Michael Larionov for *Les Contes Russes*. Purchased.

DESIGNS (2) by Victor Barthe for stage costume and a drop-scene.
Purchased.

DESIGN by Georges Braque for costumes and scene in Molière's *Les Fâcheux*. Purchased.

DESIGNS (2) by Elizabeth Polunin for stage costume. Purchased.

DESIGN by Vladimir Polunin for the ballet *Ship Ahoy*.
Given by Mr. Paul Maze.

DESIGNS (4) by Hawes Craven for Irving's productions at the Lyceum Theatre. Bequeathed by the late Mr. R. C. McCleery.

"NEUE UND CURIEUSE THEATRIALISCHE TANT-SCHUL . . . VON GREGORIO LAMBRANZI, 1716." Lambranzi's *Dancing School* is a unique book in that it deals entirely with theatrical and ballet dancing, while all other early books on the same subject relate only to society dances. The hundred plates show dancers of all nations, and characters of the Italian "Commedia dell' Arte." Above each subject is the appropriate music, and below an analysis of the dance. Purchased.

FRENCH MODEL THEATRE. Given by Mr. J. Lecky.

DESIGNS (3) for stage scenery by a member of the Galli family. Purchased.

DESIGNS (4) for stage scenery and costume by Hans Strohbach. Purchased.

COLLECTION OF ENGRAVED PORTRAITS, HISTORICAL AND THEATRICAL SCENES, ETC. Given by Mrs. Gabrielle Enthoven.

ENGRAVED ORNAMENT

DESIGNS for engraved ornament, mainly of the 17th and 18th centuries, by Boucher, N. Pineau, De Marteau, D. Boutemie, De la Collombe, René Boyvin, S. Carteron, M. Beitler, Jost Amman, P. Androuet Ducerceau, Eisler, P. Flindt, Altdorfer, J. Androuet Ducerceau, A. De Bruyn, B. Moncornet, Virgil Solis, Aldegrever, A. Claesz, H. S. Beham, J. C. Binck, Haberman, De La Londe, Salembier, etc. Purchased.

ORIGINAL DESIGN by Jonas Silber for silversmiths' ornament. Purchased.

WALL-PAINTINGS

COPIES (24) by Professor E. W. Tristram of ancient wall-paintings in English churches. Purchased.

COLOUR LITHOGRAPHS (3) of ancient paintings discovered on the walls of Gawsworth Church in 1851. Given by Mr. F. C. Eeles.

STAINED GLASS

DRAWINGS (44) by F. Sydney Eden, of stained glass in various Essex churches. Purchased.

DRAWING by S. Caldwell, of stained glass in Trinity Chapel, Canterbury Cathedral. Given by Mr. W. H. Fairbairns.
DESIGNS (6) for stained glass by Henry Holiday. Purchased.
DESIGNS (2) for stained glass by Henry Holiday.
Given by Miss W. Holiday.

BRASSES AND INCISED SLABS

RUBBINGS (2) of brasses in Kent. Given by Mr. Nicolas E. Toke.
RUBBINGS (11) of stone monuments in various places in Scotland.
Given by Mr. F. C. Eeles.
DESIGNS (7) by Macdonald Gill for badges to be engraved on headstones in military cemeteries.
Given by the Secretary of the Imperial War Graves Commission.

DRAWINGS AND STUDIES

VOLUME containing 136 drawings by Angelica Kauffmann, R.A.
Purchased.
DRAWINGS (2) by Henry Fuseli, R.A., from the collection of the late W. Barclay Squire (*Plate* 24).
Given by Mrs. Fuller-Maitland.
BIRDS AND ANIMALS of Sylhet: album containing drawings by a native Indian artist. Given by Mr. R. S. Greenshields.
DRAWINGS (3) by Robin Guthrie, J. Grant, and E. Wadsworth.
Given by the Contemporary Art Society.

SKETCH-BOOKS

SKETCH-BOOK of Peter De Wint. Purchased.
SKETCH-BOOKS (2) of Frederic Shields.
Given by Mrs. Ernestine Mills.
SKETCH-BOOK of Arthur Boyd Houghton. Purchased.

CHINESE AND JAPANESE ART

JAPANESE PRINTS (2) OF MARIONETTES, by Utamaro.
Given by the Rev. J. Horace Johnston.
JAPANESE STENCILS (2). Given by Mr. E. Bates.

DEPARTMENT OF PAINTINGS

OIL-PAINTING

Anonymous, " Portrait of a Member of the Seddon family." Accepted for exhibition in the Department of Woodwork. The Seddons were a well-known firm of manufacturers of furniture.
Given by Mrs. W. de H. Birch.

WATER-COLOUR DRAWINGS

18th Century

Robert Hills (1769-1844), " Horses by a Lake."
Bequeathed by the late Mr. J. R. Holliday.

19th Century (first half)

H. B. Carter (d. 1867), " Scarborough, Early Morning."
Miles Edmund Cotman (1810-1858), " On the Banks of the Yare, Southtown, Yarmouth."
Peter De Wint (1784-1849), " Still Life."
George Heriot (working 1797-1820), " Landscape with Waterfall."
Given by Sir Harry Wilson, K.C.M.G., K.B.E.
Thomas Horner, " Cascade at Pont Neath Vaughan." Horner was one of the first painters of panoramas. As a water-colourist he is practically unknown. This drawing was taken from an album, dated 1816, describing the Vale of Neath.
Given by the Misses Astley-Cooper.

19th Century (second half)

Harry Hine, H.R.I., " Lincoln Cathedral."
Bequeathed by the late Mr. John Varley.
Henry George Hine, V.P.R.I. (1811-1895), " Bible Bottom." This drawing is perhaps a study for the similar one, No. 25—1900, already in the Museum.
Bequeathed by the late Mr. John Varley.
Charles Edward Johnson, R.I. (1832-1913), " The Wye Valley above Chepstow " ; " A Peaceful River " ; " The Pinnacles, Sgurr-na-Gillian, Isle of Skye " ; " At Sligachan, Isle of Skye."
Bequeathed by the late Mr. W. P. Johnson.

WILLIAM MCTAGGART, R.S.A. (1835-1910), " On the Scottish Shore."

HENRY MOORE, R.A., R.W.S. (1831-1895), " Seascape."
Bequeathed by the late Mr. R. C. McCleery.

20th Century

EDMUND BLAMPIED, " Camels."

THE REV. JOHN WILFRID ROYDS BROCKLEBANK, M.A. (1869-1926), " Maqua Falls, Pondoland." Given by Mrs. K. Brocklebank.

FRANK GALSWORTHY, " Auriculas." Given by Mr. R. G. Elbert.

OLIVER HALL, R.A., R.W.S., " Wad-head, Bardsea."

HENRY RUSHBURY, A.R.A., R.W.S., " Entrance to the Harbour, La Rochelle." Bequeathed by the late Mr. J. R. Holliday.

ETHELBERT WHITE, " The Wood."

MINIATURES

18th Century

ANONYMOUS, " Portrait of a Gentleman," *circa* 1760-1766.
Given by Mr. Reginald Jones.

I.H., " Portrait of a Gentleman," signed and dated 1778. Several miniatures signed with the above initials are known to exist, but so far the artist has not been identified with certainty.

THOMAS HAZLEHURST (fl. 1760-1818), " Portrait of a Lady."

T. OR F. LE HARDY, " Portrait of a Youth."

CARL GUSTAV KLINGSTEDT (1657-1734), style of, " Portrait of a Lady." Given by Mr. Bernard Falk.

PERRY NURSEY, sen. (d. 1839?), " Portrait of Dr. Clarke." A " plumbago " drawing.

PARKER, " Portrait of a Man." Painted about 1760-1770. Nothing appears to be recorded about the artist. The word " Parker " written at the back is presumed to be the name of the artist, but it may refer to the sitter. Given by Mr. Danton Guerault.

THOMAS REDMOND (1745?-1785), " Portrait of a Man."
Given by Mr. Danton Guerault.

CHARLES ROBERTSON (1760-1821), " Portrait of the Hon. Thomas St. Lawrence " and " Portrait of a Lady." Robertson was one of the leading miniaturists at Dublin. His miniatures are rarely, if ever, signed, and are often sold, like the above examples (which can be definitely attributed), as works of anonymous artists.

SMITHSON OF BARBADOS, "Portrait of a Lady." Signed *S* in front and *Smith . . . / Barbados /* 1795. at the back. Only two or three other miniatures by Smithson appear to be known.
Given by Mr. Danton Gverault.

19th Century

ANONYMOUS, "Portrait of Mr. John Pusey Wint (1789-1876)." Date about 1807, with a fragmentary signature IF or IH.
Given by Miss Carolin Nias.

"Portrait of Mrs. John Pusey Wint, *née* Eliza Bailey." By the same hand and of about the same date as the preceding item.
Given by Miss Carolin Nias.

"The Three Graces." A miniature copy.
Given by Miss Muriel Gardiner.

HENRY COLLEN, "Portrait of a Gentleman."
Given by Mr. Danton Guerault.

GEORGE ENGLEHEART (1750-1829), "Portrait of Mr. George Barclay, J.P., D.L."; "Portrait of Mrs. George Barclay, *née* Rebecca Brockhurst"; "Portrait of Mrs. Boulton, daughter of Sir Charles Raymond"; "Portrait of Mr. George P. Barclay"; and "Portrait of Mrs. George P. Barclay." An important group representing Engleheart's later manner; all signed; painted 1807-1812.
Bequeathed by Evelyn, Countess Bathurst.

EDWARD WARD FOSTER (1762-1865), "Portrait of Miss Tamplin" and "Portrait of a Gentleman." Profile portraits attributed to the above centenarian silhouettist. Given by Miss Carolin Nias.

FRAGONARD (after), "La Chemise Enlevée." This is a miniature copy of the well-known picture in the Louvre.
Given by Miss Muriel Gardiner.

JAMES HEATH MILLINGTON (1799-1872), "Portrait of Miss Isabella Laing." Given by Miss Carolin Nias.

FRANÇOIS THÉODORE ROCHARD (1798-1858), "Portrait of Miss Blood."
Bequeathed by Miss G. E. Bulley.

R. SAUNDERS (fl. 1801-1828), "Portrait of a Gentleman." Inscribed at the back *By / Mr. R. Saunders / January 1810.*
Given by Mr. Danton Guerault.

J. W. SLATER (fl. *circa* 1770-1820), "Portrait of Mrs. Luke Freeman, *née* Tilleard." Signed *J W S / 1805* in front, and *J W Slater / 67 Greek St / 1805 Soho* at the back.

E. W. THOMPSON (fl. *circa* 1830-1840), " Portrait of a Lady." Painted at Paris.

SILHOUETTES

JOHN FIELD (1771-1841), " Portrait of a Lady." This is an early silhouette by Field in a manner which differs considerably from his later work.

HOUGHTON AND BRUCE, " Portrait of a Man," *circa* 1790-1795. This silhouette, executed at Edinburgh, is in the style of John Miers. Given by Captain Desmond Coke.

LIBRARY

MANUSCRIPTS

GILLOW & CO. Bill for furniture, textile materials, upholstery, etc., supplied to John Taylor, of Moreton, Lancashire, 1831-32; with receipt, 1834. Given by Lt.-Col. Sir J. Worsley-Taylor, Bart.

LAKING, SIR G. F., BART. The Laking Album (with introduction by F. H. Cripps-Day). Drawings, including water-colours, by Sir G. F. Laking, Bart., 1926. Given by Mr. F. H. Cripps-Day.

BOOKBINDINGS

ENGLISH, *circa* 1613. Brown calf. Panel stamp in gold on each cover, with the arms of the Stationers' Company in the centre (*Plate* 29). Purchased.

ENGLISH, 1753. London Almanack, in Chinese painted silk cover. Given by Miss M. Gardiner.

ENGLISH, 1777. London Almanack, in tooled gilt leather binding. Given by Miss M. Gardiner.

IRISH, 1923. Designed and executed by Sir Edward Sullivan, Bart. Red morocco, inlaid with green, black, and white morocco, gold tooled (*Plate* 29). Given by Sir Edward Sullivan, Bart.

ENGLISH, 1926. Designed and executed by Miss Sybil Pye. Black morocco, inlaid with blue and green morocco, gold tooled (*Plate* 29). Given by Miss Sybil Pye.

PRINTED BOOKS

Painting

KONDAKOV, N. P. The Russian Icon. Translated by E. H. Minns. 1927. Purchased.

LONDON: ANGLO-BELGIAN UNION. Catalogue of the Loan Exhibition of Flemish and Belgian Art, Burlington House, London, 1927. . . . Edited by Sir M. Conway. 1927. Purchased.

CAVERSAZZI, C. Il Ritratto Italiano dal Caravaggio al Tiepolo alla Mostra di Palazzo Vecchio nel MCMXI. 1927. Purchased.

PELADAN. Ernest Hébert, son œuvre et son temps. 1910. Given by Madame Hébert.

VIENNA: NATIONALBIBLIOTHEK. Monumenta Scenica. Parts VI and VII. 1926-27. Purchased.

Illuminated MSS.

LONDON: ROXBURGHE CLUB. The Treatise of Walter de Milemete, De nobilitatibus, sapientiis et prudentiis regum, reproduced from the unique MS. at Christ Church, Oxford. Together with a selection of pages from the MS., De secretis secretorum Aristotelis, at Holkham Hall. Introduction by M. R. James. 1913. Purchased.

LONDON: ROXBURGHE CLUB. The Chaundler MSS. Introduction on the life and writings of Thomas Chaundler, etc. Edited by M. R. James. 1916. Purchased.

LONDON: ROXBURGHE CLUB. La estoire de Seint Aedward le Rei. Reproduced from the manuscript (Cambridge University Library, Ee. 3. 59), together with pages of the MS. of the life of St. Alban, at Trinity College, Dublin. With an introduction by M. R. James. 1920. Purchased.

LONDON: ROXBURGHE CLUB. The Illustrations of the Book of Genesis. Being a complete reproduction of the MS., British Museum, Egerton, 1894. With an introduction by M. R. James. 1921. Purchased.

LONDON: ROXBURGHE CLUB. Two East Anglian Psalters in the Bodleian Library, Oxford: The Ormesby Psalter, MS. Douce 366, described by S. C. Cockerell; The Bromholm Psalter, MS. Ashmole, 1923, described by M. R. James. 1926. Purchased.

LONDON: ROXBURGHE CLUB. A Book of Old Testament Illustrations of the middle of the 13th century. Sent by Cardinal Bernard Maciejowski to Shah Abbas the Great; now in the Pierpont Morgan Library, New York. Described by S. C. Cockerell. 1927. Given by Mr. J. Pierpont Morgan.

HUNTINGDON, A. M. Initials and Miniatures of the IXth, Xth, and XIth Centuries, from the Mozarabic manuscripts of Santo Domingo de Silos in the British Museum. 1904. Given by the Hispanic Society of America.

MARBURG UNIVERSITY. Die Illustrationen zum Casseler Willehalm-Codex. Mit einer stilkritischen Untersuchung von R. Freyhan. 1927. Purchased.

SPECULUM humanae Salvationis: being a reproduction of an Italian manuscript of the 14th century, described and prefaced by M. R. James. 1926. Given by Mr. T. H. Riches.

Illustrated Books

CHAUCER, G. Troilus and Criseyde. Edited by A. Del Re, with wood-engravings by E. Gill (Golden Cockerel Press). 1927. Purchased.

BURTON, R. The Anatomy of Melancholy. Illustrated by E. McKnight Kauffer. 2 vols. (Nonesuch Press.) 1925. Purchased.

PARIS: SOCIÉTÉ DE LA GRAVURE SUR BOIS ORIGINALE. Villiers de l'Isle Adam, P.A.M. de, Count. Trois Contes Cruels. Cuts by J. Laboureur. 1927. Purchased.

'UMAR KHAIYAM. Rubáiyát of Omar Khayyám. . . . Decorated by T. Lowinsky. 1926. (And nine other publications of the Shakespeare Head Press and the S. Dominic's Press, etc.) Given by Mr. T. Lowinsky.

Ceramics

BUTLER, A. J. Islamic Pottery. 1926. Purchased.

CAIRO: MUSÉE NATIONAL DE L'ART ARABE. La Céramique Egyptienne de l'Époque Musulmane. 1922. Purchased.

TOJIKI HYAKUSEN. One Hundred Examples of Far Eastern Ceramics. n.d. Purchased.

Miscellaneous

DUCATI, P. Arte Etrusca. 1927. Purchased.

BOSSERT, H. T. Peasant Art in Europe. 1927. Purchased.

BERLINER, R. Denkmäler der Krippenkunst. Lieferungen 1-7. 1926. Given by Dr. R. Berliner.

ATHENS: AMERICAN SCHOOL OF CLASSICAL STUDIES. The Erechtheum. Measured, drawn, and restored by P. G. Stevens. . . . Edited by J. M. Paton. 1927. Given by the Directors of the American School of Classical Studies, Athens.

KROM, N. J. Barabudur. Archaeological description. 2 vols. 1927. Purchased.

BERLIN: DEUTSCHER VEREIN FÜR KUNSTWISSENSCHAFT. Denkmäler der deutschen Kunst. GOLDSCHMIDT, A. Die Elfenbeinskulpturen, etc., IV. Die Elfenbeinskulpturen aus der romanischen Zeit, XI.-XIII. Jahrhundert. 1926. Purchased.

SCHUETTE, M. Gestickte Bildteppiche und Decken des Mittelalters. Vol. I. 1927. Purchased.

WEIDITZ, C. Das Trachtenbuch des C. Weiditz von seinen Reisen nach Spanien (1529) und den Niederlanden (1531-32). 1927. Purchased.

CURZON OF KEDLESTON, GEORGE NATHANIEL, MARQUIS. Kedleston Church. (The Kedleston Series, Vol. I. Privately printed.) 1922. Given by the Marchioness Curzon of Kedleston, G.B.E.

LE CLERT, L. Le Papier. Recherches et notes pour servir à l'histoire du papier, principalement à Troyes et aux environs depuis le quatorzième siècle. 2 vols. 1926. Purchased.

STEINMANN, E., AND WITTKOWER, R. Michelangelo-Bibliographie, 1510-1926. Mit einen Dokumentenanhang bearbeitet von R. Freyhan. 1917. Purchased.

DUBLIN: NATIONAL LIBRARY OF IRELAND. Subject Index of Books . . . 1915. 2 vols. 1911-26. Given by the Librarian, N. Library of Ireland.

Catalogues of Private Collections, etc.

RUBINSTEIN-BLOCH, S. Catalogue of the Collection of G. and F. Blumenthal, New York. 4 vols. 1926-27. Given by Mr. and Mrs. G. Blumenthal.

HOBSON, R. L. The George Eumorfopoulos Collection. Catalogue of the Chinese, Corean, and Persian Pottery and Porcelain. Vol. IV. The Ming Dynasty. The Ch'ing Dynasty Porcelain. K'ang Hsi, Yung Cheng, Ch'ien Lung, and later periods. 1927. Given by Mr. G. Eumorfopoulos.

BINYON, R. L. The George Eumorfopoulos Collection. Catalogue of the Chinese Frescoes. 1927. Given by Mr. G. Eumorfopoulos.

LONDON: GOLDSMITHS' COMPANY. CARRINGTON, J. B., AND HUGHES, G. R. The Plate of the Worshipful Company of Goldsmiths. 1926. Given by the Prime Warden and Wardens of the Goldsmiths' Company.

SCHMIDT, R. Die Gläser der Sammlung Mühsam. Neue Folge. 1926. Given by Herr Jacques Mühsam.

VENTURI, L. La Collezione Gualino. Vol. I. 1926. Given by Signor R. Gualino.

HOLFORD, SIR G. L. The Holford Collection, Dorchester House. With 200 illustrations from the 12th to the end of the 19th century. (R. H. Benson, editor.) 2 vols. 1927. Purchased.

BROCKWELL, W. M. A Catalogue of some of the Paintings of the British School in the Collection of H. E. Huntingdon, of San Marino, California. 1925. Given by Sir Joseph Duveen, Bart.

RICCI, S. DE. Catalogue of Early Italian Majolica in the Collection of Mortimer L. Schiff. 1927. Given by Mr. M. L. Schiff.

VALENTINER, W. R. A Catalogue of Early Italian Paintings exhibited at the Duveen Galleries, New York, 1924. 1926. Given by Sir Joseph Duveen, Bart.

PHOTOGRAPHS

For mounting and binding in albums as supplementary illustrations to the Reports of the Royal Commission on Historical Monuments (England), and the Report on Ancient Bridges of the Society for the Protection of Ancient Buildings; 1,062 photographs of Historical Monuments of West London; 2,206 photographs of Historical Monuments of Huntingdonshire; 255 photographs of Ancient Bridges (England). Given by Mr. E. J. Horniman, through the National Art-Collections Fund.

For the Photograph Collection

7,289 photographs of architecture and works of art in Belgium, made for the German Commission during the War. Purchased.

272 photographs of Anglo-Saxon and Celtic sculptured crosses (by Mr. B. C. Clayton). Purchased.

315 photographs of Romanesque architecture and sculpture (from Dr. Franz Stoedtner's Collection). Purchased.

66 photographs, by Miss C. M. Newton, of French and Spanish architecture. Given by Miss C. M. Newton.

42 photographs of stained glass at Malvern (by Mr. S. Pitcher). Purchased.

50 photographs of architecture at Jerusalem (by Captain K. A. C. Creswell). Purchased.

18 photographs of the ruins of Baalbek. Given by Sir W. M. N. Geary, Bart.

18 photographs of Irish glass. Given by Mr. Dudley Westropp.

Among other donors to the library collections were the following:

Mr. C. Andrade, Miss V. Bloom, Capt. F. Buckley, Capt. K. A. C. Creswell, Miss F. Crosbie, Sir H. Cunynghame, K.C.B., Lt.-Col. K. Dingwall, D.S.O., Mr. Campbell Dodgson, Mr. F. C. Eeles, Mrs. Enthoven, Miss H. Farquhar, Mrs. C. B. Foster, Dr. W. L. Hildburgh, Mrs. E. M. Hinchley, Mr. E. J. Horniman, Dr. F. W. Hudig, Mr. J. A. Knowles, Bröderna Lagerstrom, Mr. N. Ottema, Lt.-Col. F. Pepys-Cockerell, Mr. V. Polunin, Mr. C. Paravicini, Mr. H. Peach, Mrs. Ridout, Monsieur P. G. Roy, Lady Seaton, Herr K. Strauss, Dr. A. Staehlin, Herr Moriz Sondheim, Sir J. G. Woodroffe, Mr. Harold Williams, Mr. W. P. Yetts.

As hitherto, many British and foreign museums, societies, and government and other institutions have presented (either as gifts, or on exchange account) copies of their catalogues or transactions. Catalogues of exhibitions, especially of those held in London, have been given also by the proprietors of galleries, exhibition authorities, and others.

DEPARTMENT OF METALWORK

SILVERSMITHS' WORK

A COMPREHENSIVE COLLECTION OF SILVER NUTMEG-GRATERS AND KINDRED OBJECTS. Chiefly English, 17th to 19th century. Given by Messrs. Guy Oswald Smith and Rupert Oswald Smith.

COUNTERS from the workshop of the Van de Passe family, engraved with royal portraits, coats-of-arms, etc. English, 17th century. Given by Mr. S. J. Phillips.

FILIGREE TRAY. Spanish, 17th century. Given by Mr. Lionel A. Crichton through the National Art-Collections Fund.

SMOKER'S COMPANION bearing the Amsterdam hall-mark for 1736. Given by Mr. T. B. Clarke-Thornhill.

STRAINING SPOON. English, 18th century. Given by Miss E. L. Peto.

SHEFFIELD PLATE TEA-CADDY, boat-shaped. About 1790. Given by Mrs. Davis in memory of her husband Ernest Frederick Davis.

OVAL TEA-TRAY, Sheffield plate, about 1820. Given by Mr. Cecil Crofton.

SILVER-MOUNTED GAUCHO'S WHIP (*revenque*) AND KNIFE. South American (Monte Video), 19th century. Given by Mr. A. M. Cohen.

JEWELLERY, ETC.

GOLD RING, 16th century. Given by Mr. T. B. Clarke-Thornhill.

ENAMELLED GOLD MOURNING RING. English, dated 1740. Given by Mr. Martin Travers.

EMBOSSED GOLD WATCH by Litherland Davies of Liverpool, Chester hall-mark for 1837-8; and SILVER-GILT SNUFFBOX, English, about 1750. Bequeathed by Horace Augustus Hance.

IVORY SNUFFBOX with gold *piqué* decoration and engraved silver mounts. English, early 18th century. Purchased.

TORTOISESHELL PANEL *piqué* with silver. Italian, 18th century. Given by Dr. W. L. Hildburgh.

HILT FOR A DRESS SWORD, silver set with paste diamonds. English, late 18th century. Given by Miss Muriel Gardiner.

ENAMELLED GOLD FRUIT-KNIFE, set with pearls and containing a tiny musical-box. Swiss, early 19th century.
Bequeathed by Captain C. O. Gregg-Carr.

PAIR OF KABYLE EAR-RINGS, enamelled silver, with the characteristic coral decoration.
Given by the Misses E. A. and A. J. Bannatyne.

ARMS AND ARMOUR

BREAST AND TASSETS, English, about 1620, painted and gilt for funeral purposes; FOUR STAFF WEAPONS, 16th and 17th centuries; RAPIER with finely chiselled steel hilt, Italian, late 17th century; and a GROUP OF STEEL PISTOL-MOUNTS.
Given by Mr. René de l'Hôpital.

CUTLERY

PAIR OF ENGLISH WEDDING-KNIVES, the handles enriched with plaques of amber over foil and inscribed AYLLS . . . ANN 1639; with original green velvet case. Purchased.

IVORY-HANDLED OYSTER-FORK. English, early 19th century.
Given by Mr. E. Muirhead Little.

SILVER-MOUNTED KNIFE AND FORK, with engraved decoration. German, second half of 17th century. Given by Mr. Lionel A. Crichton through the National Art-Collections Fund.

OTHER EUROPEAN METALWORK

PAINTED IRON DISK, possibly a flabellum. Spanish, 14th century.
Given by Mr. J. L. Douthwaite.

OAK SHUTTER with original pierced iron mounts, the inside carved with "linenfold." French, about 1500. Purchased.

THREE PANELS of pierced, embossed, and painted iron. Spanish, first half of 16th century (*Fig.* 14). Purchased.

BRASS HELMET-SHAPED EWER. Spanish, early 17th century.
Purchased.

LARGE CHEST with applied decoration in pierced iron of interlacing scroll-work, figures of Fortune and Justice, and the eagle of the Holy Roman Empire. German, dated 1661.
Given by Mr. Leonard Whibley.

PAIR OF BRASS ALTAR-CANDLESTICKS of columnar form. English, late 17th century. Purchased.

PAIR OF WROUGHT-IRON DIVIDERS. Spanish, dated 1651. Given by Mr. J. C. Fletcher.

PEWTER BOWL. English, early 18th century. Given by Mr. Abraham Cohen.

LEAD CISTERN. English, dated 1735. Given by Mr. M. M. Burton.

LEAD RAINWATER PIPE-HEAD from an old building in Devonport Dockyard. English, dated 1768. Given by the Board of Admiralty.

WROUGHT-IRON SIGN-BRACKET from the One Bell Inn, Thame, Oxon. English, late 18th century. Purchased.

A LARGE COLLECTION OF WROUGHT IRONWORK, chiefly door and window furniture, Spanish, Italian, Flemish, and Germanic, ranging in date from the 15th to the 18th century. Given by Dr. W. L. Hildburgh.

NEAR EASTERN METALWORK

BRASS RING-STAND damascened with valedictory inscriptions in engraved silver, the characters ending in human heads. Mōsul, 12th century (*Fig.* 19). Purchased.

SMALL BRONZE INCENSE-BURNER (13th century), and NINE-SIDED DISH with copper inlay (14th century), from Bokhara. Purchased.

PEN-BOX of hammered and engraved brass. Persian, 14th century. Purchased.

PORCELAIN ROSEWATER EWER with engraved copper mounting. Persian, 17th century. Purchased.

ANCIENT CHINESE BRONZES

GIRDLE-HOOK (*tai-kou*) with turquoise inlay. Han. Purchased.

DEMON-MASK FROM HORSE-TRAPPINGS. T'ang. Purchased.

TIGER-HANDLED BELL; LARGE FISH-BOWL; OFFERING-BOWL; TWO SMALL TWO-HANDLED BOWLS; TWO SMALL JARS with gold and silver inlay; SMALL CLOVE-BOILER; SPEAR-BUTT; GIRDLE-HOOK with copper-gilt overlay—Han and Sung. Together with a few miscellaneous items of later dates. Given by Dr. W. L. Hildburgh.

GILT PLAQUETTE for sewing on a garment; embossed with a deer. Ancient Siberian. Purchased.

JAPANESE WORKS OF ART

COURT SWORD (*kazadachi, kugedachi*) worn by a member of the Nambu family, and a lacquered SWORD-STAND for a single weapon, made as an Imperial gift.
Given by Major W. S. Nathan, C.M.G.

TWO LONG SWORDS (*katana*), finely mounted.
Given by Mr. E. L. Cappel, C.I.E., and Mr. F. B. Walker.

EPAULET (*kohire*) from a suit of armour, inlaid with silver.
Given by Messrs. Fenton & Sons.

TOY ARCHERY SET, the bow and quiver in whalebone.
Given by Mrs. De Bar.

GROUP OF STEEL HORSE-BITS of various types; GENERAL'S BATON (*saihai*); HELMET AND HALF-MASK of fine quality; PERCUSSION PISTOL with chiselled brass barrel; BRONZE LOTUS-BUD SCEPTRE; SPECIMENS OF BASELESS CLOISONNÉ ENAMEL specially made for the donor; TWO SHRINES (*dzushi*) with metal mounts, one containing a miniature bronze mirror; and a number of miscellaneous items. Given by Dr. W. L. Hildburgh.

SERIES OF SMALL PLAQUES illustrating the successive stages in the process of gold and silver damascening (*nunome-zōgan*) on iron, by O. Komai of Kiōto. Given by the Artist.

SMALL BOWL of etched pewter. Given by Mr. T. F. Althaus.

DEPARTMENT OF TEXTILES

CARPETS

CARPET. Persian (Herat), late 18th century. Gift of Mr. F. S. Oliver.

CARPET. Chinese Turkestan (Khotan), 19th century.
Gift of Colonel R. A. Lyall.

TENT BANDS (2). Turkoman (Yomud), 19th century.
Gift of Mr. T. B. Clarke-Thornhill.

ECCLESIASTICAL VESTMENTS

EPIGONATION. Greek, 17th century. Representation of the Transfiguration embroidered in silver on red silk. It bears the name of Konstantios, Bishop of Mitylene. Purchased.

COPE. Eastern Church, 19th century. Indian (Ahmedabad ?) brocade.
Gift of Colonel R. A. Lyall.
EPITRACHELIA (2). Eastern Church. Indian (Ahmedabad ?) brocade.
Gift of Colonel R. A. Lyall.

COSTUMES

BODICE. English, 19th century. Black silk. Gift of Mrs. Phayre.
BODICES (2). French, 19th century. Brocade and figured silk.
Gift of the family of the late Sir Luke Fildes, R.A.
DOLL. English, period of Queen Anne. A fine and rare specimen.
Gift of Mrs. Greg.
DOLL. Belgian, about 1840. Gift of Mrs. Kellner.
DOLL. English, about 1875. Gift of Miss M. E. Stuck.
DOLL. English, about 1880. Gift of Mrs. Bentley.
DRESS. English, 18th century. Painted cotton.
Gift of the family of the late Sir Luke Fildes, R.A.
DRESS. English, 18th century. Printed cotton.
Gift of the family of the late Sir Luke Fildes, R.A.
DRESS. English, 19th century. White cotton. Gift of Mrs. Phayre.
DRESS (wedding). English, worn 1848. Gift of Miss E. A. Woolmer.
DRESS. English, worn 1874. Blue silk. Gift of Miss E. A. Woolmer.
DRESS. English, about 1888. Mauve silk. Gift of Miss Macleod.
DRESSES (13). English, worn between 1875 and 1924.
Anonymous gift.
DRESS (Court). English, about 1914.
Gift of Mrs. C. H. Baden-Powell.
FROCK AND SOCKS (child's). English, about 1850.
Gift of Miss C. Nowlan.
PETTICOATS (2). English, about 1850. Gift of Miss F. M. Beach.
PIN-CUSHION. English, dated 1701. Gift of Miss M. E. Tompsett.
SASH. English, about 1875. Cut cloth work.
Gift of the Misses Agnes and Margaret Malet and Mrs. S. Bates.
WAISTCOAT PIECE. English, about 1780. Gift of Mrs. Head.
WAISTCOATS (2). English, 19th century. Satin brocade.
Gift of the family of the late Sir Luke Fildes, R.A.
WAISTCOAT. English, early 19th century. Painted silk.
Gift of Mrs. Baskerville.

Other donors were Miss K. E. Cooper, Miss B. M. Cunnington, Miss Muriel Gardiner, Mr. Talbot Hughes, Miss Winifred Lee, Mrs. Maskew, Mrs. F. E. Mein, Mr. G. V. Todd, and Mrs. Wade.

ENGLISH EMBROIDERIES

Coverlet. Early 18th century. White work similar to example illustrated in *The Embroideress*, No. 19, p. 435. Purchased.
Purse. Dated 1634. Bead work. Gift of Mrs. Head.
Purse. 17th century. Bead work. Gift of Mrs. Head.
Screen, three panels for. Dated 1899 and 1907. Designed and worked by the late Miss E. D. Bradby. Gift of Mr. G. F. Bradby.

EUROPEAN EMBROIDERIES

Border. Italian, 17th century. Gift of Mr. T. B. Clarke-Thornhill.
Covers (3). Italian, 18th century. Embroidered net. Gift of Mr. T. B. Clarke-Thornhill.
Coverlet. Spanish, 17th century. Silk on linen. Gift of Mr. A. P. Maudslay.
Blouse. Spanish, 18th century. From Valverde, Andalusia. Gift of Miss A. Sutherland Mackay.
Bodice. Spanish, 18th century. From Valverde, Andalusia. Gift of Miss A. Sutherland Mackay.
Kerchief. Spanish, 18th century. From Valverde, Andalusia. Gift of Miss A. Sutherland Mackay.
Valance. Spanish, 17th century. Fine specimen of couched work. Anonymous gift.

NEAR EASTERN EMBROIDERIES

Cover. Asia Minor, 17th-18th century. Silk on linen.
Bedspread (corner). Greek islands (Skyros), 17th-18th century. Gift of Mr. T. B. Clarke-Thornhill.
Bedspread (half). Greek Islands (Corfu), 18th century. Gift of Mr. A. Chester Beatty.
Sampler. Greek Islands (Astypalaea), 19th century. Gift of Professor R. M. Dawkins.
Pillow Cases (3). Morocco (Rabat and Sale), 18th-19th century. Gift of Mr. T. B. Clarke-Thornhill.

TROUSER LEGS (2). Persian, 18th-19th century.
Gift of Lieut.-Colonel F. P. Cockerell, O.B.E., M.C.

KERCHIEF AND COVER. Turkish, 19th century.
Gift of Mr. T. B. Clarke-Thornhill.

VEIL AND COVER. Turkish, 19th century. Gift of H.M. the Queen.

FAR EASTERN EMBROIDERIES

BED HANGINGS (9 pieces). Chinese (Yun-nan). Peasant work in cross-stitch. Gift of Miss Mary Lumsden.

TROUSER LEG. Chinese Turkestan, early 19th century.
Gift of Colonel R. A. Lyall.

COVERLET Dutch East Indies, 18th century.
Gift of Mr. T. B. Clarke-Thornhill.

TEMPLE HANGING. Japanese, 19th century.
Gift of Mr. Harvey Hadden.

ENGLISH WOVEN AND PRINTED FABRICS

BOOKMARKERS (9). Coventry, mid-19th century. Silk.
Gift of Dr. W. D. Lang.

BOOKMARKER. Coventry, mid-19th century. Silk.
Gift of Miss I. K. Wallis.

BROCADE. Spitalfields, 18th century.

BROCADE (2 panels). Spitalfields, 18th century. Anonymous gift.

CHINTZ (2 pieces). Early 19th century.
Gift of the Marchioness of Bristol.

CHINTZ. Fordingbridge, early 19th century.
Gift of Mr. F. A. Rawlence.

CHINTZ. J. & D. Crocker, London, early 19th century.
Gift of Mrs. Gregory Hood.

COTTON. Early 19th century. Printed with a representation of the "Victory." Gift of Mrs. Eyland.

DAMASK, silk. Early 19th century. Sample of that made for Windsor Castle. Gift of Mrs. W. de H. Birch.

HANDKERCHIEF. Railway map of England, 1847-48.
Gift of Lieut.-Colonel Cockerell, O.B.E., M.C.

SATIN. About 1863. Figured. Gift of H.M. the Queen.

EUROPEAN WOVEN AND PRINTED FABRICS

BROCADE (4 panels). Spanish, 18th-19th century.
Gift of Mr. T. B. Clarke-Thornhill.

LOOM PULLEYS. Swedish, 17th-18th century.
Gift of Dr. W. L. Hildburgh, F.S.A.

LACE

LAPPET. Brussels, early 18th century. A rare specimen with figures of Victory.
Gift of the four daughters of the late Mrs. John Bell.

VALANCES (2). Italian, 17th century. Lacis.
Gift of Mr. T. B. Clarke-Thornhill.

Other donors were: Mrs. Bernard, Mrs. Blackburne, Mrs. Edmund Burrows, Miss E. Asher Cohen, Mrs. Delpratt Harris, Miss Hudson, Mrs. Dames Longworth, Mrs. Mangin, Mrs. Onslow Parson, Mrs. S. Myer Salaman, Miss F. M. Studholme, and Mrs. Hyde-Thomson.

DEPARTMENT OF WOODWORK

MEDIAEVAL AND TUDOR

SHIELD OF ARMS, of oak, carved with the Royal arms of England as borne by the Plantagenet kings. English, early 15th century.
Purchased.

BEAM of oak, painted with a design of fruit and flowers. English, late 16th century. Given by Messrs. T. Crowther & Son.

PANEL of oak, painted with an arabesque design in gold. English, about 1600. Given by Messrs. C. Pratt.

FURNITURE OF THE 17TH CENTURY

CABINET of wood with mother-of-pearl inlay and painted decoration in gold and silver on a black ground. It is fitted with drawers enclosed by doors, which on their inner surfaces bear the initials E.W. and a coat of arms. This example probably represents the earliest type of cabinet made in England, and shows Chinese influence in the painted decoration. English, early 17th century (see *Plate* 50). Purchased.

DAY-BED of carved walnut. English, about 1670. Given by Miss Ethel K. Baker.

AN ARM-CHAIR AND TWO SINGLE CHAIRS of carved walnut. English, period of Charles II. Given by Sir Ernest and Lady Roney.

CLOCK IN CASE of oak veneered with walnut and decorated with floral marquetry. English, about 1680. Purchased.

PORTION OF AN ALTAR RAIL of oak. English, late 17th century. From a City church. Given by Mr. Keith D. Young.

ARM-CHAIR of walnut, padded and upholstered in leather. At the sides are winged projections, and the back is adjustable. English, about 1680. Purchased.

BACK-BOARD of elm wood from a wall-fountain, carved in high relief. English, late 17th century. Given by Mr. J. Rochelle Thomas.

DIAL of engraved brass for a long-case clock. English, late 17th century. Given by Mr. E. Hollander.

CROSS of wood, carved with a figure of the Virgin. Spanish, late 17th century. Given by Dr. W. L. Hildburgh, F.S.A.

CHEST FRONT of walnut carved with a symmetrically arranged pattern. Cretan(?), 17th century. Given by Mr. M. N. Elliadi.

FURNITURE OF THE 18TH CENTURY

SIDE TABLE of pine, decorated with carved and gilded gesso; the top is of marble. English, about 1725-30. Purchased.

FLOOR, portion of a landing, of pine inlaid with various woods. It bears the arms and coronet of the first Baron Carpenter. Removed from a house in Hanover Square. English, about 1720-30. Given by Mr. Christopher Hussey.

TWO PICTURE-FRAMES of carved walnut. French, first half of the 18th century. Given by Mr. Sannyer Atkin.

CARD TABLE of mahogany with slender cabriole legs and scroll feet. English, about 1760-65. Bequeathed by Mr. F. D. Brown.

HARPSICHORD, in case of mahogany inlaid with lines of satinwood, by Jacob and Abraham Kirchman. English, 1776. Given by Mr. F. S. Dayman.

TEA-CADDY of hexagonal shape, decorated with "filigree work," consisting of rolled paper gilt. English, about 1800.
Given by Her Majesty Queen Mary.

In addition to a PAIR OF PAINTED COMMODES (*Plate* 49), six other pieces of English furniture of the 18th century were acquired undeı the Frank and Helen Lloyd bequest, including a mahogany card table and a satinwood work table.

DRESSING CASE decorated in coloured straw-work. Dutch, late 18th century. Bequeathed by Evelyn, Countess Bathurst.

MANGLING-BOARD of carved whale bone. North German, 18th century. Given by Miss Alice Feilding.

FURNITURE OF THE 19TH CENTURY

BARREL ORGAN in mahogany case by Hicks & Son, Bristol. English, about 1820-30. Given by Mr. A. H. M. Wedderburn.

CRADLE of mahogany. English, early 19th century.
Given by Miss Ethel A. Woolmer,

PICTURE of coloured straw-work in a frame of gilt wood. Dutch. early 19th century. Bequeathed by Evelyn, Countess Bathurst.

CABINET, decorated with coloured straw-work. French(?), early 19th century. Given by Mrs. Greswolde Williams.

SPECTACLE CASE of wood decorated in coloured straw-work. English, 19th century. Given by Lady D. D'Oyley Carte.

SOFA of mahogany and ROCKING CHAIR of elm, for a child. English, made in 1851. Given by the Misses D'Oyley.

MODEL OF A CHAIR, of turned wood. Norwegian(?), 19th century.
Given by Mrs. Aubrey W. Rake.

FIGURE-HEAD FROM A SCHOONER, of wood, carved in the form of a female figure. English, 19th century.
Given by Mr. Austin Freeman.

GRAND PIANO made by John Broadwood & Son in 1883; the case decorated in gold and silver gesso work by Kate Faulkner. English. Given by Mrs. A. C. Ionides.

CABINET of oak inlaid with various woods; designed by John P. Seddon in 1861, and decorated by Sir Edward Burne-Jones and other Pre-Raphaelite artists. Purchased with the aid of the National Art-Collections Fund.

BREAD PLATTER, decorated with papier mâché. Made from a design by George Wallis in 1880. Given by the Misses Wallis.

MODEL OF THE CHURCH OF THE NATIVITY AT BETHLEHEM, of olive wood inlaid with mother-of-pearl. Greek, 19th century. Given by Her Majesty Queen Mary.

TWO COMBS of tortoiseshell with enamel decoration. Japanese, 19th century. Given by Her Majesty Queen Mary.

RELIQUARY of olive wood inlaid with mother-of-pearl. Greek, 19th century. Given by Mr. Cecil Crofton.

SASH-FASTENER of carved wood. Turkish, 19th century. Given by Dr. W. L. Hildburgh, F.S.A.

TWO NEEDLE-CASES of carved and incised wood. Greek, 19th century. Given by Dr. W. L. Hildburgh, F.S.A.

CHEST of rosewood with silver mounts. Arabian, 19th century. Bequeathed by the late Major F. B. Pearce, C.M.G.

INDIAN SECTION

SCULPTURE

GRAECO-BUDDHIST SCULPTURES from Rokri, near Mianwali, Panjab Province, 3rd to 6th century A.D.: Two Buddha heads, lime-composition, formerly painted in colours; demon head, lime-composition; fragment of moulding, lime-composition; Bodhisattva head, terra-cotta. Given by Mrs. E. Massey.

MATHURA (Kushan dynasty) SCULPTURES, mostly of the 2nd century A.D.: Two Buddha heads, red sandstone; two male heads, red sandstone; head of an attendant, red sandstone; frog with the figure of a goddess on its chest, terra-cotta; tablet stamped with the figure of a *Yakshi*, terra-cotta. Given by Mr. C. Stanley Clarke.

JAINA SHRINE-BACK (*torana*), cast brass, formerly attached to the throne of an image of Neminatha, the twenty-second saint (*tirthankara*) of the Jaina faith. Kotah, Rajputana, 17th century. Given by Major G. B. Harrison.

PAINTINGS

NINETEEN WATER-COLOUR DRAWINGS, figure subjects, executed by Indian students of the Government School of Art, Bombay City, between the years 1897 and 1899. Purchased.

SIX OIL-PAINTINGS on canvas, subjects episodes in the *Jataka* stories, copied from 13th century Buddhist frescoes in the Demala Maha Seya Vihara, at Polonnaruva, Ceylon. Given by the Commissioners of the Archaeological Survey of Ceylon.

WOOD-CARVING

MODEL OF THE N. GATEWAY OF GREAT TOPE AT SANCHI, carved in dark wood (*Dalbergia* sp.) by Kalidas Dulabhram, of Disa, Bombay Presidency, 19th century. Given by Colonel C. A. Mannsell.

MODEL OF A JAINA SHRINE-FRONT AT MOUNT ABU, and TABLE and TABLE-CENTRE, with details copied from the Jaina sculptures at Mount Abu, also carved by the above-mentioned craftsman. Given by Colonel C. A. Mannsell.

MANTELPIECE AND GONG-STAND, both of carved teak. Mandalay, Burma, 19th century. Given by Colonel C. A. Mannsell.

ARMS

FIVE TWO-EDGED SWORDS AND AN AXE-HEAD, found in Iron Age graves, when constructing a new road at Bodinayakanur, in the Madura district, Madras Presidency, in 1900. Given by Mrs. A. M. Thorp.

PARRYING-DAGGER of chiselled steel, fitted with four blades. Tanjore, Madras Presidency, early 19th century. Given by Sir Philip P. Hutchins, K.C.S.I.

SPEAR AND PISTOL COMBINATION. The trigger is released, mechanically, directly the blade meets with an obstruction. Bundelkhand Tract, Upper India, early 19th century. Given by Sir Philip P. Hutchins, K.C.S.I.

SWORD (*dha*), the steel blade decorated with niello-work and silver inlay. Taungu District, Lower Burma, 19th century. Given by Mr. E. L. Cappel, C.I.E.

JEWELLERY

BRIDEGROOM'S FOREHEAD ORNAMENT AND EAR-RINGS of gold filigree, fringed with hawk-bell pendants (*grelots*). Lucknow, Oudh, 19th century. Given by Lieut.-Col. R. A. Lyall, D.S.O.

PAIR OF EAR-RINGS of gold openwork, fringed with pendants set with pearls and glassbeads. Rajputana, 19th century. Given by Lady Miller.

THREE NECK-ORNAMENTS of soft gold, delicately fashioned in openwork and stained with crimson (tamarind-juice) dye. Rangoon, Burma, 19th century. Given by Mr. T. B. Clarke-Thornhill.

TEXTILES

SADDLE-CLOTH (*zinposh*), embroidered in gold thread and with *appliqué* work of coloured velvets. Haidarabad State, Deccan; period of the first Nizam, Asaf Jah (1713-1748). Purchased.

GIRDLE (*patka*) of fine cotton fabric, hand-painted in dye colours and embroidered with flattened gold wire. Warangal, Haidarabad State, Deccan, early 18th century. Purchased.

FLOOR-SPREAD (*dastar-khwan*) of fine cotton fabric, hand-painted in dye colours. Warangal, Haidarabad State, Deccan, early 18th century. Purchased.

SARI of black silk, finely embroidered in coloured silk thread. Chinese (Canton), about 1840. Made for the Parsi market in Bombay City. Given by Mrs. G. K. Ookerjee.

PANEL of white satin, finely embroidered with gold and silver thread, spangles, tinsel, and coloured silks. Delhi, early 20th century. Given by Mr. Cecil Crofton.

MAN'S COAT (*choga*), a striped *kimkhwab* fabric of crimson silk brocaded with gold and silver thread. Oudh, about 1850. Given by Lieut.-Col. J. B. MacGeorge.

DEPARTMENT OF CIRCULATION

CERAMICS

TAZZA AND TWO JUGS, earthenware with black glaze, Greek, 3rd or 4th century B.C.; BOWL, brown glass, Roman, 1st or 2nd century A.D. Bequeathed by the late Mr. William Harwood.

BOWL, earthenware, glazed and painted. Persian (Rhages); 12th or 13th century. Purchased.

TAZZA, glass, latticinio decoration. Italian; late 17th century. Given by Mr. Arthur Churchill.

MUG, red earthenware covered with deep brown glaze. English (? Tickenhall); 17th century. Purchased.

TEAPOT, enamelled earthenware painted in colours. English (Bristol); first half of 18th century. Purchased.

TWO DISHES, earthenware, decorated with deep brown glaze and yellow slip. English (Staffordshire); 18th century. Purchased.

WINE GLASS, engraved with roses and oak-leaf, and on the foot the Feathers of the Prince of Wales. English; middle of 18th century. Purchased.

FIGURE OF A HORSE, earthenware, by R. F. Wells. Given by Mr. R. Mond.

VASE, earthenware, by R. F. Wells. Given by Mr. A. E. Anderson.

VASE, earthenware, by Bernard Leech. Purchased.

VASE, stoneware, by W. Staite Murray. Purchased.

METALWORK

BEAKER, silver, with engraved ornament. Norwegian; early 17th century. Purchased.

TWO PRICKET CANDLESTICKS, brass. Flemish; 17th century. Purchased.

TWO ALTAR CANDLESTICKS, brass. English; late 17th century. Purchased.

TWO CANDLESTICKS, silver, with cast ornament. English; London hall-mark for 1756-1760. Purchased.

CUP, silver, by William Shaw and William Priest. English; London hall-mark for 1755-6. Purchased.

VASE in form of an elephant, bronze, inlaid with silver and gold. Chinese; Sung dynasty (960-1279). Purchased.

TRUMPET-SHAPED VASE AND TWO PRICKET CANDLESTICKS, copper, decorated in cloisonné enamels. Chinese; Ming dynasty (1368-1643). Purchased.

TEXTILES

BAND of embroidered net. Sicilian or S. Italian; 16th or 17th century. Purchased.

17th and 18th Centuries

BORDER of white cut-work, Italian; and a PANEL of Italian embroidery with fringe of Greek Islands work.
Given by Miss H. Freeman.

BODICE of English brocade; COAT of green silk embroidered in coloured silks, English; WAISTCOAT of English brocade; SMOCK, English.
Given by the family of the late Sir Luke Fildes, K.C.V.O., R.A.

THREE SILK PANELS embroidered in coloured silks. French.
Given by Miss Highton.

BORDER of Valenciennes lace. French. Given by Miss C. M. Hudson.

TWO PILLOW CASES of linen embroidered in coloured silks. English.
Purchased.

19th Century and Modern

BABY'S CAP AND OTHER PIECES OF WHITE-WORK. English.
Given by Miss E. M. Blaxland.

PANEL of embroidery. N.W. Persian or Kuba.
Given by Mrs. F. H. Cook.

SAMPLER embroidered in coloured silks and dated 1813. English.
Bequeathed by Miss M. Cook.

BEAD-WORK PURSE AND BOOK-MARKERS. English.
Given by Mrs. V. M. Craig.

MAT woven in coloured silks. Swedish, modern.
Given by Mrs. J. O. Eriksen.

EMBROIDERED CHAIR-SEAT AND CHAIR-BACK.
Given by Mrs. E. R. Eyland.

SADDLEBAG knotted in coloured wools. East Persian.
Given by Mrs. A. W. Lawrence.

THIRTEEN PANELS of linen embroidered in blue silk. Chinese (Yunnan). Given by Miss M. Lumsden.

HANDKERCHIEF trimmed with bobbin lace, Swiss (St. Gall); COLLAR, machine-made lace, German (Plauen).
Given by Mrs. C. H. Baden-Powell.

SHAWL woven in coloured silks, English or French; and a SCARF, striped wool and silk, probably Italian.
Given by Miss L. F. M. Preston.

PANEL of carpet knotted in coloured wools. Persian.
Given by Mr. S. Vacher.

WOODWORK

TWO PANELS FROM A FRIEZE, carved oak. N. Italian or German; late 16th century. Purchased.
HAND-MANGLE, carved beech. Norwegian; 19th century. Given by Dr. Hildburgh, F.S.A.

PRINTS, DRAWINGS, AND MISCELLANEOUS

ETCHING by G. Belcher. Given by the Contemporary Art Society.
ETCHING by L. Ward, A.R.E. Given by the Artist.
TWELVE WOODCUTS by A. J. Gaskin. Given by the Artist.
BOOKPLATE by Clare Leighton. Given by the Artist.
DESIGNS FOR HEADSTONES in military cemeteries by Macdonald Gill. Given by the Imperial War Graves Commission.
TWO LINOLEUM CUTS by R. A. Wilson. Given by the Artist.
LITHOGRAPHS by C. Pissarro, Maillol, Utrillo, and Marchand. Purchased.
COLLECTION OF POSTERS AND PRINTING. Given by Mr. C. G. Holme.
COLLECTION OF POSTERS. Given by the London and North-Eastern Railway.
COLLECTION OF POSTERS. Given by the Southern Railway.
COLLECTION OF POSTERS. Given by the Underground Railway.
MAP OF ENGLAND by Macdonald Gill. Given by the Allied Newspapers, Ltd.
COLLECTION OF PRINTING. Given by the Cambridge University Press.
BROCHURE, "Italian Old Style," arranged by Bruce Rogers. Given by the Lanston Monotype Corporation.
COLLECTION OF PRINTING. Given by Messrs. Sanders Phillips & Co.
TWO ADDRESSES TO STUDENTS, arranged, in Centaur type, by Bruce Rogers. Given by Mr. C. M. Weekley.
END-PAPERS from wood blocks designed and printed by students of the Central School of Arts and Crafts. Given by the London County Council through Mr. F. V. Burridge, R.E., Principal.
BOOK COVERS printed from linoleum blocks, designed and cut by the donors. Given by Notary Binders.
LEATHER PORTFOLIO with ornament in relief designed and made by the donor. Given by Miss P. Richards.

REPRODUCTIONS OF WRITING by Graily Hewitt.
Given by the Leicester College of Arts and Crafts, through the Principal, Mr. J. Platt, A.R.C.A.

SCHOOLS OF ILLUMINATION, PART V.
Given by the Trustees of the British Museum.

ZURINGER PALACE, chalk drawing by Samuel Prout. Purchased.

THE APPROACH TO MONASTIR, pen drawing by E. Blampied, R.E. Purchased.

THE NUNS' CHAPEL, CAUDEBEC, water-colour drawing, by Gordon M. Forsyth, A.R.C.A. Purchased.

STUDIES OF CAMELS, in pencil, and of DUCKS, in water-colour, by N. Bresslern Roth. Purchased.

TWO ALPHABETS cut in Hoptonwood stone, by Eric Gill. Purchased.

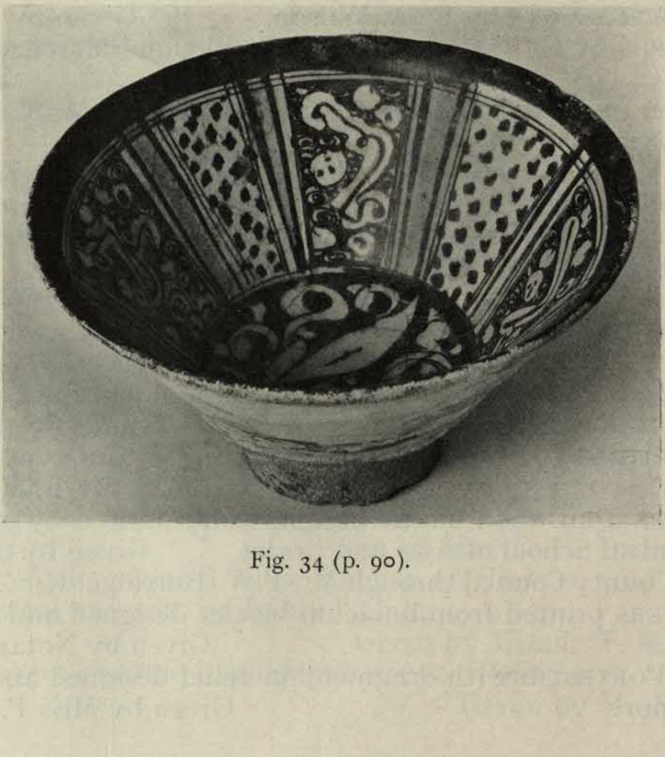

Fig. 34 (p. 90).

LOANS

ARCHITECTURE AND SCULPTURE

THE Corporation of Vicars Choral of Wells Cathedral lent two fine examples of English wood-carving of the 14th century. These are figures of the Virgin and the Angel of the Annunciation in oak with traces of colour. Dr. Hildburgh lent several ivory carvings, and added a number of alabaster reliefs to the already considerable collection that he has lent to the Museum. Mr. Evans Thomas lent a collection of Chinese carvings in amber, mainly of 18th and 19th century date. The well-known ivory diptych of Aesculapius and Hygieia, which dates from the late 4th or 5th century, was lent by the Free Public Museums, Liverpool. Another ivory, a beautiful fragment of a figure of Christ on the Cross, English work of the 12th century, was lent for a further period by the Library Committee of the Guildhall Museum, London.

ENGRAVING, ILLUSTRATION AND DESIGN. Mr. Henry Oppenheimer lent a pen and bistre drawing by a Florentine artist of the late 15th or early 16th century.

PAINTINGS. The Governors of the Foundling Hospital lent their celebrated fragment of a cartoon, " The Murder of the Innocents," ascribed to Raphael. The National Gallery, Melbourne, lent three water-colours—" The Shepherd," by John Sell Cotman, together with " Rome from the Janiculum " and " Carting the Wheat " by Samuel Palmer. Mr. Alan Lawrence lent two water-colours by Thomas Malton, jun., " The Circus, Bath," and " Queen Square, Bath." Sir Francis Hyett, Mr. Thomas N. B. Cowley, Mr. Bernard Falk, Mr. Frederick Wallop, Mr. Reginald Jones, and Commendatore Melvill A. Jamieson added a number of miniatures to the existing loans.

METALWORK. Mr. F. J. Varley lent an 18th century Russian salt-cellar and beaker. Loans of English silversmiths' work included two silver plates and a paten, London, 17th century, lent by the Governors of Bridewell Hospital, an 18th century silver cream-jug lent by Mr. G. C. Bower, the Waterbeach Cup, London, 1557-8, lent by Mr. E. Assheton Bennett, a Communion Cup with paten-cover, flagon, and two silver-gilt dishes of the 17th century, lent by the Vicar and Churchwardens of Easton Mauduit, a 17th century two-handled cup by Miss Margaret Cooper, and an Elizabethan cup of the 16th century lent by Mr. H. K. Gracey. A loan of piqué work of the 17th, 18th, and 19th centuries came from Mrs. and Miss Griffin. Major-General Sir Neill Malcolm, K.C.B., lent a modern Japanese enamel vase and Sir Henry Burke two suits of armour, one " Gothic," dating from about 1490 and the other, " Maximilian type," about 1520. Dr. W. L. Hildburgh, Mr. L. A. Crichton, Mr. Arthur Hurst, and Miss Joan Evans made additions to the collections already on loan from them.

TEXTILES. The President and Fellows of St. John's College, Oxford, lent a 16th century Flemish tapestry, and Mrs. Fetherston-Godley lent an English (Mortlake) tapestry of the late 17th century. Lady Leconfield lent an English coronet cushion-cover, embroidered with the arms of Ambrose Dudley, Earl of Warwick.

Mr. Frank Ward lent a selection of 16th and 17th century embroideries from his collection of English needlework. Miss Arminell Morshead lent a casket in Stuart stump-work and petit-point embroidery, dated 1671, together with other 17th and 18th century pieces. Other loans came from Mrs. Chester Beatty, Mrs. F. H. Cook, Mrs. Wilson Crewdson, Mrs. Fonnereau, Lady Herringham, Mrs. Hodgkin, Mrs. E. K. Hyde-Thomson, Mrs. J. H. H. Pollock, Mrs. Philip Scott, Miss M. A. G. Surtees, Lady Swithenham, the Rev. Lionel Lewis, and Mr. R. J. Pope-Hennessy.

WOODWORK. Mr. Cecil Higgins lent a pair of English globes of the end of the 18th century. The Lodge of Emulation lent their Master's chair, carved and partly gilt mahogany, of about the date 1760, as well as a pair of Warden's Chairs, three carved mahogany candlesticks, and a ballot box of the same period. Miss Louise Stone lent an English arm-chair of carved and gilt mahogany, dating from about 1730.

INDIAN SECTION. Mr. J. L. Smith lent an 18th century copper figure of the *Dakini* Naro mK'ha Spyodma from Tibet. Mr. J. S. Masterman made a loan of two 19th century painted talc fans from Tanjore. Mr. C. Nordlinger lent four 18th century copper portrait-panels from Lucknow, an 18th century Lamaist shrine of chased brass with gilt and jewelled decoration from Nepal, and a Mogul, 17th century, glass huka-base from Delhi. Mr. F. B. P. Lory lent a selection of 18th and early 19th century textiles.

BETHNAL GREEN MUSEUM. Miss M. Elphinstone lent a Chinese 19th century fan of carved ivory.

Mr. J. Ritchie lent a collection of fourteen Chinese tomb figures of the T'ang Dynasty.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1927

NO important reorganization of the collections took place during the year, with the exception of a rearrangement of the European Arms and Armour in Rooms 18-20, made necessary by the important bequest of Major Victor Farquharson, F.S.A.

Several special exhibitions were held during the year. The exhibition of drawings, etchings, and woodcuts by Samuel Palmer and other followers of William Blake, referred to in last year's report, was kept open during the month of January. In March an exhibition of French and Russian designs for stage scenery and costume was opened, along with a display of selected playbills, etc., from the Gabrielle Enthoven Collection; both these exhibitions remained open until June. During March and April an exhibition was held in the North Court under the auspices of the Civil Service Arts Council. From the 11th May till 20th June an important exhibition of modern French prints was held in the North Court. During the first two weeks in November the Royal College of Art Sketch Club held an exhibition of works in the North Court. During the summer a special display was made of drawings, books, and prints in connection with the centenary of William Blake.

During the winter months a series of free public lectures was given in the Lecture Theatre on Thursday evenings by members of the staff and others, and proved very successful.

PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:

Catalogues

Carvings in Ivory. Part I.
Water-colour Paintings.

English Furniture and Woodwork. Vol. III.

Exhibition of Works belonging to the Livery Companies of the City of London. (Illustrated edition.)

Exhibition of Theatrical Designs by French and Russian artists.

Guides

Chinese Porcelain.

Notes on Carpet Knotting and Weaving. (Revised edition.)

Review

Review of Principal Acquisitions during 1925.

Handbook

Ironwork. Part I.

Lists

List of Accessions to the Departments of Engraving, Illustration and Design, and Paintings, 1926.

List of Books issued by the Victoria and Albert Museum.

Picture Books

P.B.4.	English Chairs. (Revised edition.)
P.B.13.	Dolls and Dolls' Houses.
P.B.14.	Byzantine Art.
P.B.15.	Persian Pottery.
P.B.16.	Pre-Raphaelites and their School.
P.B.17.	Bookbindings I.
P.B.18.	Bookbindings II.
P.B.19.	Japanese Sword Guards.
P.B.20.	Mediaeval Enamels.
P.B.21.	Raphael Cartoons.
P.B.22.	Children in Sculpture.
P.B.23.	Portrait Busts.

Postcards

Sets of postcards illustrating English Heraldry, Italian Bronzes, Miniatures from a Book of Hours, Aesop's Fables, St. George, Della

Robbia, Labours of the Months, Paintings by Old Masters, Legend of the True Cross, English Samplers.

Photographs

6,301 photographs sold in 1927 as against 7,265 in 1926.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 1,020,006; of these 804,543 attended between 10 a.m. and 5 p.m. on weekdays, 52,481 attended on Thursdays and Saturdays after 5 p.m., and 162,982 on Sundays. In 1926 the total number was 1,103,318, of whom 156,847 came on Sundays. There was thus a decrease of 83,312 in the total of attendance for the previous year; the weekly average for attendance dropped from 21,218 in 1926 to 19,615. The total number of visitors to the Indian Section was 118,038 in 1927 and 122,929 in 1926.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1927 was 22,102, and a further 1,462 persons were conducted in special parties, giving a total of 23,564 as against a total of 22,577 in 1926.

The following figures relate to the Museum Library:

	1927	1926
Number of attendances of readers	21,307	18,658
Volumes issued	62,526	56,068
Boxes or portfolios of photographs issued ..	4,007	3,216

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1927, 1926, AND 1925

Month	Weekdays			Sundays		
	1927	*1926*	*1925*	*1927*	*1926*	*1925*
Jan. ...	77,280	78,383	97,118	14,880	16,292	12,562
Feb. ...	68,088	66,534	84,562	13,561	13,290	15,451
March ...	77,228	71,712	85,879	13,464	11,718	20,191
April ...	85,093	80,688	103,045	13,963	11,438	14,298
May ...	54,280	55,938	85,527	15,245	12,223	17,846
June ...	65,460	63,844	82,209	15,214	9,469	11,303
July ...	69,464	91,319	85,688	15,925	12,174	10,530
August ...	100,199	108,666	112,714	11,902	17,301	13,593
Sept. ...	64,984	90,222	75,480	11,564	11,204	11,450
Oct. ...	70,458	86,919	76,878	15,702	16,314	10,084
Nov. ...	67,980	76,654	65,232	13,136	13,913	12,476
Dec. ..	56,510	75,592	74,994	8,426	11,511	11,597
TOTALS	857,024	946,471	1,029,326	162,982	156,847	161,381

DEPARTMENT OF CIRCULATION

During the year 1927 loans were issued to 82 local Museums, 4 Temporary Exhibitions, 208 Art Schools, etc., 319 Secondary Schools, 26 Training Colleges, and 40 miscellaneous institutions. These loans comprised 30,355 works of art, etc., 16,453 slides, and 310 books. The corresponding figures for 1926 were 31,184 works, 21,537 slides, and 408 books. 164 terminal loans were issued to schools in addition to their annual loan. The new applications from Secondary Schools and Training Colleges numbered 37.

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM, 1927

The number of objects acquired for exhibition at the Bethnal Green Museum during 1927 was only small; but, following the decision to make the collections of this Branch largely representative of 19th century industrial art, steps were taken to augment the exhibits at once with a considerable number of examples of furniture and woodwork dating from 1800 onwards, drawn from the main collections. The further process of selection and rearrangement in accordance with this plan will naturally take some little time, since it has to be extended to all classes of object in the Museum. Attention was first given to furniture, as this subject is one of great local importance; for furniture-making is a staple industry of the neighbourhood immediately surrounding the Museum, no less than 12,000 people being employed in its various branches at the present time throughout Bethnal Green and Shoreditch.

The general rearrangement of the Museum was continued during the year. New cases were fitted along the south side of the eastern half of the Central Court (Room 3) for the extension of the collection of birds, and a hundred British and foreign specimens were prepared and mounted for this section, in addition to various items from the considerable gift made by Mrs. Green. Several new cases were also added to the Textile Gallery (Rooms 12-14), and a start was made in the transfer of a large portion of the collection of 19th century costumes from the Victoria and Albert Museum.

Seven cases of Indian and other Oriental metalwork were placed upon exhibition in the Upper Gallery (Rooms 21 and 22), in response to a demand for further examples of Eastern art which followed the withdrawal of the Curzon Collection; and a group of English and continental metalwork of the 19th century was arranged in the Central Court.

" The Eagle-Slayer "—a cast-iron figure by John Bell (1811-1895) —was placed in the centre of the Museum forecourt, following the removal of the maiolica fountain which, made by Messrs. Minton, and originally shown in the International Exhibition of 1862, had occupied this position since 1872. The railings in front of the Museum were also moved slightly back, to allow the road to be widened, having previously jutted into the main thoroughfare as much as ten feet at the north-east corner of the grounds.

The group of early Chinese pottery was greatly strengthened by a long-period loan, made by Mr. Jamieson Ritchie, of a series of thirteen earthenware figures and a bowl dating from the T'ang dynasty (A.D. 618-906). Partly glazed and coloured, these figures of men and women in costume astonishingly modern, of horses with and without riders, camels and other animals, have been perfectly preserved in tombs for upwards of a thousand years.

An exhibition of drawings and paintings by members of the Bethnal Green Art Club—one of the activities of the Men's Institute—was opened by Lord Burnham on 11th April, and remained open for four weeks.

The total number of visitors for the year was 367,435, made up as follows: Weekdays, 207,761; evenings, 8,753; Sundays, 150,921.

214 educational visits were made to the Museum during the year from schools mostly of East London, with a total of 5,099 scholars and 244 teachers. Of this number, 2,317 scholars, accompanied by 95 teachers, attended lectures provided by the Museum; 1,300 scholars, with 73 teachers, came to paint, draw, or model from Museum objects; and 1,466 scholars, accompanied by 76 teachers, paid ordinary school study visits. The Museum lectures, which attracted the largest class of school visit, were on subjects selected by Head Teachers from a limited list submitted to them; and of the 86 chosen subjects, 52 related to technique and craftsmanship, 20 to history as illustrated by objects of industrial art, and 14 to appreciation of art.

TABLE SHOWING THE GROWTH OF SCHOOL STUDY VISITS TO THE MUSEUM SINCE ITS REORGANIZATION BEGAN IN 1922

1922	790	scholars, accompanied by	40	teachers
1923	2,169	,, ,,	105	,,
1924	2,643	,, ,,	126	,,
1925	4,384	,, ,,	209	,,
1926	4,072	,, ,,	202	,,
1927	5,099	,, ,,	244	,,

FURTHER GIFTS, BEQUESTS, ETC.

EXHIBITED AT THE BETHNAL GREEN MUSEUM

DEPARTMENT OF CERAMICS

COFFEE-POT AND TEA-POT in black basalt pottery. English (Wedgwood), early 19th century. Given by Mr. W. Robinson.

CUP AND SAUCER, painted by T. J. Bott. English (Kerr & Binns, Worcester), 1859. Miss M. E. M. Durham Bequest.

DEPARTMENT OF METALWORK

COFFER of damascened steel and silver, by Placido Zuloaga. Spanish (Eibar), 1883. Given by Mrs. Alfred Morrison.

DEPARTMENT OF TEXTILES

CHARLES I BIDDING FAREWELL TO HIS CHILDREN. Needlework picture in coloured wools made by Mrs. Charles Brumleu, formerly Jane Edwards. English, about 1878.
Given by Mrs. Brumleu's family through Mrs. C. Jordan.

MOTHER AND CHILD. Needlework picture in coloured silks by M. J. Sass. English, 1816. Mary S. Cook Bequest.

THREE WAX DOLLS of the 19th century.
Given by Miss E. Stuck, Mrs. T. R. Kellner, and Mrs. Bentley.

DEPARTMENT OF WOODWORK

HARPSICHORD in inlaid mahogany case made by J. and A. Kirkman. London, 1776. Given by Mr. F. S. Dayman.

TWO TERMINAL FIGURES—a satyr and a bacchante—carved in walnut by Mark Rogers. English, late 19th century. Given by Messrs. Trollope & Sons.

BETHNAL GREEN MUSEUM

FORTY-NINE STUFFED BIRDS AND 243 VARIETIES OF BRITISH BIRDS' EGGS. From the collection of the late Mr. J. F. Green.
Given by Mrs. J. F. Green in memory of her husband's devotion to the study of birds and bird life.

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